

# Billboard

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

APRIL 2, 1994

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## Emerging Jazz Artists Learn Art Of The Deal

BY JEFF LEVENSON

NEW YORK—A rash of new signings involving some of the most promising young artists in jazz is changing the way major labels ap-



proach such deals. Several artists have become the subject of bidding wars, which has raised the ante on *(Continued on page 72)*

## Retailers Aim To Prevent Price War

BY ED CHRISTMAN

SAN FRANCISCO—Fear of an impending nationwide CD price war was the main topic of concern voiced by attendees at this year's National Assn. of Recording Merchandisers convention, held March 19-22 at the Marriott here.

Merchants and label and distribution executives predicted that escalation of what is currently a regional CD price war will have a devastating *(Continued on page 80)*

## IN RAP NEWS

**Columbia Goes After Rap Tastemakers With NAs**

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## Far From Spotlight, Glasgow Flourishes

### Diverse Acts Emerge From Scottish City

BY THOM DUFFY

GLASGOW—During the past decade, bands as varied as Simple Minds,



Deacon Blue, the Jesus & Mary Chain, and Teenage Fanclub proclaimed the musical vitality of Scotland's largest city, as their songs set sail from the banks of the River Clyde for ports of call around the world. An equally diverse group of musicians is gaining notice well beyond Glasgow's grand Victorian streets.

The indie-dance vision of One Dove, the purest pop of Superstar, the sweet folk-rock of Carol Laula, the hard rock attack of Baby Chaos, the

7 release in the U.S. on SBK/ERG Records. Carol Laula has sold 7,000-plus copies worldwide of her debut album, "Still," for Iona Gold Records,



dance pulse of Slam—these are just a few of the acts to bring a new sense of promise to a music community far removed from the hype and limelight of London.

One Dove has sold 24,000 copies in the U.S. of its debut album, "Morning Dove White" on fir/London Records. Superstar recently completed its self-titled debut album for a June

part of a Glasgow-based independent record company that has significantly expanded its roster in the past year with the soul-pop veterans Love & Money, the countrified Humpff Family, blues rockers King Haah, and the trad-instrument Puffinrills, all Scottish acts.

Baby Chaos released its debut single, "Spinn," on EastWest Records U.K. last fall; a follow-up single, "Banz," has just been released. And Slam, the DJ team of Stuart McMillan and Orde Meikle, has sold 10,000 *(Continued on page 71)*

## Junos Celebrate Canada's Embrace Of Cultural Roots

BY LARRY LeBLANC

TORONTO—The dominance of Canada's 23rd Juno Awards by

historical roots. The Rankin Family—siblings Heather, Cookie, Jimmy, John Morris, and Raylene Rankin of Mabou,



EMI-Canada's Rankin Family reflected the satisfaction Canada's music scene has found in reinterpreting its own diverse ethnic and

Cape Breton Island—won honors for group of the year, country group duo of the year, and the *(Continued on page 47)*

## New Chief Takes Helm Of VSDA

BY EILEEN FITZPATRICK

LOS ANGELES—The Video Software Dealers Assn. has a new executive at the helm whose mandate is to steer the trade organization into the spotlight now occupied by such powerful forces as the Motion Picture Assn. of America and the National Assn. of Theater Owners. *(Continued on page 77)*



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\*And a debut solo album

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25 - MILAN • 26 - LAUSANNE • 28 - LYON • 29 - PARIS

May 1 - TOULON • 2 - TOULOUSE • 4 - BARCELONA • 5 - MADRID • 7 - LISBON

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**PHASE THREE: EUROPE, UK-SEPTEMBER- DECEMBER**

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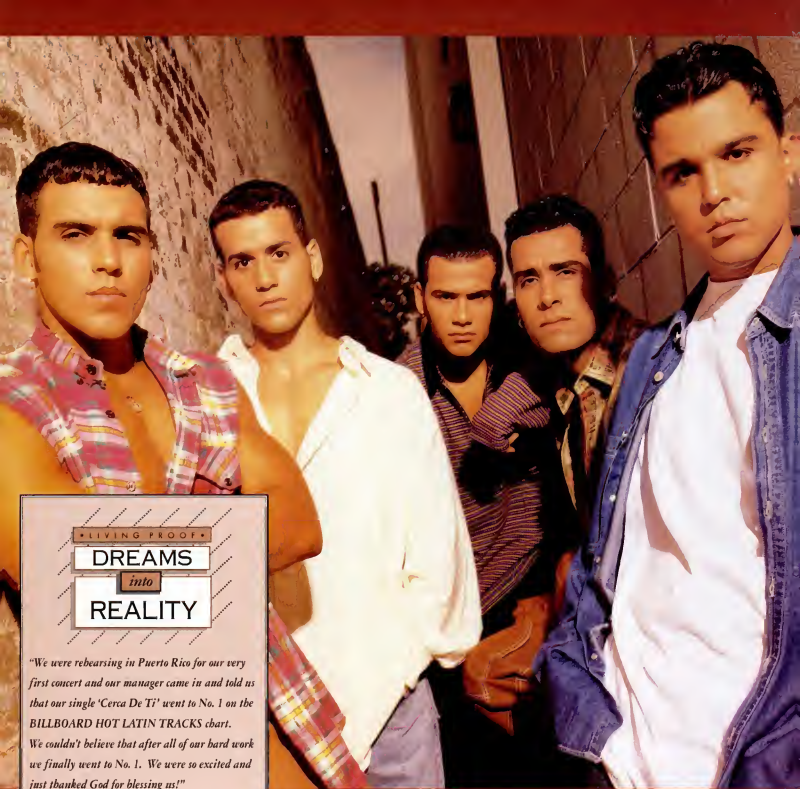


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# Blockbuster's NewLeaf Turning Over Slowly Digital Delivery Is Still 12-18 Months Away

■ BY DON JEFFREY

**SAN FRANCISCO**—The Blockbuster/IBM technology that will enable customers to digitally manufacture their own CDs and cassettes in music stores is still 12-18 months away from implementation.

Addressing the lone seminar at this year's National Assn. of Recording Merchandisers conference here, Antonio Romero, CEO of the joint venture called NewLeaf Entertainment, told retailers that NewLeaf will test downloading video games in the first half of this year and begin production in the second half. By summer, he added, customers at some Blockbuster Music Plus stores should be able to browse electronically through music catalogs and preview selections.

Romero also said that NewLeaf, of which Blockbuster owns 60% and IBM 40%, would become a separate, publicly owned company in the next 12-18 months.

The biggest impediment to these plans, as far as music retail is concerned, is label support. No major record company has said it will license its recordings for use on the NewLeaf system. One major, MCA Music Entertainment, has said it is working on its own digital manufacturing technology for the sale of music. Romero conceded that the labels have "not yet" signed on, but asserted that negotiations with all the recording companies are proceeding.

In answer to a question, Romero said labels might have to pay a "parking fee" to have their music digitally stored in the NewLeaf computers, but he could not estimate what that fee would be. "There would be a parking fee over time if your product is not moving and is just occupying space," he added.

He invited retailers to visit the prototype store in Deerfield Beach, Fla., where the system can be demonstrated. Romero described the technology as both a "just-in-time" manufacturing system for music and other entertainment software and an "inventory replenishment system" for retail, allowing merchants to provide all the titles in label catalogs without tying up floor space with physical inventory.

Big retail chains are skeptical about the benefits of digital. Larry Gaines, president of Musicians' Media Play division, said his stores carry deep catalog and thus would not need NewLeaf. "I think it could help smaller stores

without catalog," he added.

But smaller retailers also have concerns. Bill Glueck, owner of Compact Disc Land in Palo Alto, Calif., spoke for many independents when he said at the seminar that his store, which has deep catalog, competes with a Blockbuster outlet and that he fears the NewLeaf technology could put him out of business.

The Blockbuster/IBM system will allow customers in kiosks or stand-alone

posts, using something like an ATM card, to browse electronically through music catalogs, preview selections, and then order a full-length CD or cassette with complete graphics and packaging within 7-10 minutes. The downloading would be achieved through telephone lines from a central computer, or server.

Blockbuster's NARM coverage continues on page 6.

# Paramount Will Distribute CD-ROM Software By Xiphias

■ BY SETH GOLDSTEIN

**NEW YORK**—Looking to broaden its product and customer base, Paramount Home Video will distribute CD-ROM software developed by Xiphias, an established Los Angeles-based publisher of multimedia programming. The titles may arrive at prices closer to self-uploading cassettes than the \$35-and-up norm for CD-ROM.

Paramount's initial release of the six to eight titles due this year will be a Xiphias adaptation of a program based on Saban Entertainment's "Mighty Morphin Power Rangers," a triple threat of television, animation and home video (see story, page 54). Other releases will be drawn from Xiphias' catalog and include "Soft Kill," billed as a "technothriller" and CD-ROMs based on the "Silver Platte" cookbooks and fitness star Kathy Smith's fat-burning regimen.

The agreement marks the first time any software publisher has aligned itself with a studio's home video arm. Such deals are likely to become more prevalent as Hollywood moves up to meet the growing demand from owners of multimedia players for entertainment programming. Paramount Home Video is already set to deliver titles developed by the studio's interactive venture, which began operations last year.

The studio's wholesaler network will be largely responsible for getting the Xiphias releases to video stores, considered a key retail channel. Paramount Home Video wants its distributors "to

make a commitment to the business if they want" the line, says president Eric Doctorov. "They must offer a level of service, but we want to make sure that what we ask them to do is reasonable, that it makes sound business sense." Doctorov says that wholesalers who will have to add multimedia experts to qualify.

Xiphias hopes to benefit from Paramount's wide access to retail outlets. President Peter Black wasn't happy with sales of his nine CD-ROM releases through Compton's New Media, which had the line until its contract expired.

"Essentially, we were delivering product to computer geeks," says Black, who expects Paramount to take his titles "into the territory of normal households that don't have my wife go to shop." Black claims those consumers new to multimedia can't be reached "through normal computer channels." Compton's executive VP/GM Norman Bastin demurs. "Nobody sells in more stores than we do," he says, citing Wal-Mart, Blockbuster, and record chains. "But what Xiphias was well represented in each of its 13 channels of distribution, and that the move to Paramount "comes down to money." He says the studio has provided Xiphias development funds which Compton's stops providing once a label is established.

However, according to Black, Paramount offered the standard advance against royalties, the same one

(Continued on page 7)

# THIS WEEK IN BILLBOARD

## MCA ADDING EURO SUBSIDIARIES

In the major labels' race to blanket Europe with subsidiary companies, MCA Music Entertainment is the slow-starting tortoise that is quickly catching its competitors. Not content with the six companies opening this month, MCA has announced that it will open four more by year's end. Dominic Priole reports.

## FITNESS PROS SHOW STRENGTH AT VIDEO

Pushing aside the celebrities who have long dominated the exercise video market, professional trainers such as Tamla Webb, Bill Miller, and Kathy Stevens are becoming video stars in their own right with releases from A/Vision and PolyGram. Eileen Fitzpatrick has the details. Page 55

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## Cassette Sales Down, But What's Up?

This story was prepared by Craig Rosen, Susan Nuziata, and J.R. Reynolds.

**SAN FRANCISCO**—The analog cassette is down but not out, and its proposed successors, MiniDisc and DCC, have yet to begin filling the potential void in the marketplace.

That was the major view at the 38th annual National Assn. of Recording Merchandisers convention, as many retailers and some major distributors vied to support the analog cassette until a replacement is viable.

The fact that electronic article surveillance—which has been criticized because it could affect cassette quality—continues to be a major concern to the industry (see story, this page) also strongly suggests that the cassette is not going to disappear anytime soon.

Even Jim Caparro, president of PolyGram Group Distribution, whose

parent company Philips introduced DCC, showed strong support for the analog cassette.

In opening remarks at the PGD product presentation, Caparro noted that cassette sales continue to decline, but said, "I urge you all not to hasten the death of the cassette. I urge you to keep it viable. In the future, if [total] unit sales decline, we will be there."

Similar support for the analog cassette was declared by RMG Distribution president Pete Jones, who opened the RMG product presentation and vowed that the company is "committed to the cassette until consumers make it clear that there is a need for MD to thrive."

While Sony Music Distribution president Paul Smith spoke optimistically about the "transition to the all-digital world" in the Sony product presentation, Bob Sherwood, VP of sound technology marketing for Sony Software, said the company isn't trying to kill off the analog cassette. "I'm not trying to kill it off," he said. "I don't see the industry assassinating the cassette like it did with the LP and eight-track," he said.

Despite Sherwood's claim, Sony's latest literature states, "The ultimate cassette is a MiniDisc."

DCC, on the other hand, was nowhere to be found in PolyGram's product presentation, which led some to assume that the distributor

is backing off the new configuration. Caparro later downplayed the omission of DCC. DCC hardware from Philips and other manufacturers was prominently displayed on the exhibit floor, but the unspoken message that DCC is in trouble seemed clear to retailers.

"DCC seems like it's gone already," said Doug Smith, head buyer for Carnegie, Pa.-based National Records. "No one's even mentioned DCC."

Most retailers feel it is too soon for either of the new configurations to catch on. As one major retailer noted, people in mid-America "still listen to eight-tracks."

Terry Woodward, president of the 135-Store Die Jockey chain in Owensboro, Ky., said the launch of MD and DCC "is premature and confusing the consumer."

Terry Currier, GM of two-store Music Millennium of Portland, Ore., concurred. "We still don't have market saturation with the CD, and now they're trying to push the MiniDisc and DCC... [Acceptance] is still a long way off."

Perhaps more telling was the ap-

pearance that greeted Kias members Gene Simmons and Paul Stanley when they announced that "Kias My Ass," the all-star compilation of Kias covers, will be released as a two-disc set on vinyl June 7, two weeks before the CD and cassette releases.

Even Sony is looking back to the future. During the Columbia portion of its product presentation, it was announced that Pink Floyd's "The Division Bell" will be available on MD and on colored vinyl.

As National Record Mart's Smith noted, retailers are "probably selling more [vinyl] albums than MiniDiscs."

As for the cassette, business has dropped in major urban centers. Russ Solomon, president of the Tower Records chain, said cassettes make up about 10%-20% of the total music dollar brought into most of the chain's stores, and can be as little as 7% in college and urban areas. "For someone like me, a retailer, I don't care that you do a two-format market. It's too much trouble," he said. "With cassette, you've got this huge inventory that's collapsing."

Solomon noted that entire musical categories, such as classical, jazz, classic rock, world music, ambient music, and oldies, can be eliminated on cassette because the majority of consumers who buy those genres buy CDs. On cassette "you need hits" (Continued on page 81)

## Sony's Schulhof Sees Electronic Future For Retail

**SAN FRANCISCO**—Posing the rhetorical question "Is retail dead?" Michael Schulhof, president/CEO, Sony Corp. of America, changed retailers' views on the capabilities of electronic music delivery to enhance the shopping experience for their customers.

In his keynote speech at the NARM convention, Schulhof used a statistical example to attempt to wake up retailers to the digital future. The executive told retailers it takes a customer about one hour to drive to a music store, purchase a CD, bring it home, and put it into his or her player. The transmission of that same recording to the home via fiber optic—so-called "music on demand"—will take less than five seconds.

But Schulhof tried to convince retailers that electronic delivery isn't the answer for the music store at retail, citing examples of services now being used. The biggest music retailer, Musicland, has aligned with the computer company Prodigy to offer thousands of titles in an electronic catalog, said Schulhof. Users can purchase a recording via modem and Musicland will ship the CD. An independent label, Justice Records, has signed on with another computer network, CompuServe, to provide music from its catalog. (Continued on page 82)

## Action Needed on EAS, NARM Attendees Agree With Don's New Chief Plans To Meet With Label Execs

By GUNN JEFFREY

**SAN FRANCISCO**—Little was accomplished on the issue of electronic article surveillance (EAS) at the NARM convention, but all sides agreed that quick action is needed to revive the floundering initiative.

Scott Young, chairman of Wherehouse Entertainment, the newly appointed president of NARM, is about to undertake a "road show" to the various record companies to solicit their ideas, gripes, and suggestions, reported the trade group's executive VP, Pan Horowitz. She said in an interview that after four weeks of one-on-one meetings with the heads of the music distribution companies, the NARM committee on electronic security would conduct new rounds of meetings in early May.

Meanwhile, music retailers continue to commit valuable manpower and expense in placing security tags on every CD and cassette in their stores, but with no relief from the ever-present problem of theft.

The record companies all assert that they are ready to begin source tagging—applying the identification tags at the point of manufacture—if the retailers, NARM, and the RIAA assure them that the deactivation technology in the stores will not harm their products, particularly the cassette.

But some retailers are impatient with the majors' pronouncements. Jeff Abrams, merchandise manager at Best Buy, says, "If they're concerned about cassette quality, why don't they make higher-quality cassettes?"

Sensing the frustrations of NARM and retailers, at least one major, Sony Music, says it is addressing the problem. Paul Smith, president of Sony Music Distribution, said at his product presentation that Sony is "testing a new form of tape now."

Many argue that there is little incentive for the record companies to push for source tagging. "A record store," a source said, "said one major-label executive at the convention, bluntly stating that the problem essentially rests with retailers." But Steve Strome, president of HandlenCo. and departing president of NARM, said in his remarks at the opening business sessions March 20 that "every dollar lost to theft is a dollar not reinvested."

Strome set the tone for the debate on EAS in his statement, in which he acknowledged "frustration, agitation, and definite discord within our industry."

Despite the strong language, EAS did not seem to be a subject of much discussion among the retailers there. They were more vocal about pricing (see story, page 8)

As for the suppliers of the EAS systems, the two major players who have been at the center of the controversy were present in force at the convention.

George Arnautte, marketing manager for entertainment at Sennomatic Electronics Corp. (whose account-magnetic EAS technology was recommended by NARM at its convention last year), said that several big retailers—including one of its major customers, Kmart—have performed tests on cassettes that show no degradation in the quality of tapes after their tags have been deactivated in the stores. Besides Kmart, Sennomatic also serves the Checkpoint Group, Capitol Music, Tower Records and Audio, Trans World Music Corp., Blockbuster Music Plus, and Best Buy. Abrams of Best Buy said no customers have returned tapes because of poor audio quality.

David Shoemaker, director of business development for rival Checkpoint Systems, said he is urging retailers to tell NARM's electronic security committee to ask the Recording Industry Assn. of America to conduct an analysis of the company's radio-frequency tape technology, which it says does not degrade tapes. Checkpoint's clients include Trans World, Handlenman, Target, and Circuit City.

## Thomson Cites CD Patent In Lawsuit

By PAUL VERNA

**NEW YORK**—The latest dispute over underlying patents for the CD pits French electronics giant Thomson against a "willful patent infringer" based in the U.S. The lawsuit was filed by Thomson, which is engaged in a "willful patent infringement" based on the manufacture, use, and sale... of audio compact disks.

The suit, filed Feb. 25 in U.S. District Court in Delaware, names Time Warner and subsidiaries WEA Manufacturing, Warner Music Group, Warner Communications, and the Warner Bros., Atlantic and Elektra labels; Bertelsmann Music Group, plus subsidiaries Ariet Records, Sonopress Inc., and BMG Direct Marketing; Thorn EMI North America and related subsidiaries of Capitol Music, and Capitol Records divisions; and CD manufacturers Quicote Corp. and Nippon Columbia, and their respective parent companies, WEA Manufacturing Inc. and Denon Corp. Thomson seeks an order to stop the alleged violations and a tripling of damages, but did not specify a dollar amount.

The related patents are based on a Tinet idea and also allegedly infringed upon by the defendants, is described in the court filing as an "optical audio reproduction system for producing tracks allowing positional control." Thomson attorney George Bodenoch, of the New York law firm Kenyon & Kenyon, says the patents "cover the basic technology" used in compact discs. (Continued on page 80)

## Pioneer's New Blue Laser May Speed Next CD Generation

**TOKYO**—Pioneer claims it has moved a step closer to a next-generation optical disc system by producing a "blue laser," using what is known as the "second harmonic generation" (SHG) method.

A blue laser beam has a shorter wavelength than the standard red laser beam used with compact discs and laserdisks, and thus allows a sharper "needle," which can handle more data. Pioneer says the technology produced either by a direct emission from the laser diode, known as "continuous wave," or by having a red laser's wavelength, which is what Pioneer recently achieved in tests carried out here.

"Pioneer believes that this accomplishment will greatly contribute to the development of the next-generation optical disc system, capable of reproducing LD-level or better quality video for more than two hours on a single disc," the company says in a statement.

By putting its money on blue laser, Pioneer has implicitly rejected the video CD format backed by Matsushita, Sony, and Philips. (Continued on page 77)





## Denver To Become 1st U.S. Act In Vietnam Since War

■ BY MIKE LEVIN

HONG KONG—On May 7, John Denver will be the first U.S. artist to perform in Vietnam since his country cut air ties during the Vietnam war.

The 50-year-old singer will play either one or two nights in Hanoi, at the 100-year-old Opera House, and then will travel south for one concert in Ho Chi Minh City (formerly Saigon) which will be the only U.S. act ever to play Hanoi.

"It's a reflection of the substance and style of John's music that Vietnamese officials agreed to grant



DENVER

the concert licenses," says Bill Thomas, head of Global Concepts Unlimited, Denver's international management company. The process was helped along in February when the U.S. lifted a trade ban against Vietnam that stretched back into the mid-70s.

Officials from both countries say Denver's performances are important because of the cultural support they will provide for renewed business links between the U.S. and Vietnam. In January, Canadian rocker Bryan Adams became the first Western act to perform in the country, playing one night in Saigon (Billboard, Feb. 5).

Denver's Vietnam dates are part of a six-week "Heart To Heart" Asian tour starting April 12. It includes Malaysia, Singapore, Thai-

(Continued on page 72)

## Gregorian Chants Become An Int'l Hit

### EMI Classics Markets Monks' Set To Pop Audience

■ BY NICOLAS SOAMES

LONDON—A group of Spanish monks living in an enclosed Benedictine order have found Luciano Pavarotti and Henryk Gorecki into the European pop charts, selling more than 500,000 units in classical music's latest slatter.

"Canto Gregoriano," a double CD/tape of Gregorian chants, many of which were recorded 20 years ago, has caught the imagination of the "massive passive" audience, the record company says. After being marketed as a "stress antidote" by EMI Classics in Spain, it has sold more than 300,000 units there, according to the record company, topping the Spanish pop charts for the past 10 weeks.

It has since spread across the pop charts of Europe, reaching No. 3 in Portugal, No. 6 in Holland, No. 5 in Switzerland, and No. 11 in Italy. The title is being released in France and

Germany.

On March 15, EMI's Angel Records released "Chant," the album's U.S. version, a single-disc compilation featuring 19 tracks culled from the two-disc set. The album debuts at No. 47 on the Billboard 200 this week and has sold 24,000 units, according to SoundScan.

Two weeks after "Canto Gregoriano" was released in the U.K., it became the highest climber on the pop album charts, jumping from No. 65 to No. 32 before rising again to No. 18. When it hit No. 9 for the week ending March 23, sales of 65,000, Roger Lewis, director of EMI Classics U.K., says, "is an immediate target to pop advertising campaign."

"Our launch TV set to reach 100,000 units, which is realistic, but we also want to challenge for the top five," says Lewis. "We know that with the new Pink Floyd album coming and other competition, it is not going to be easy. But 'Canto Gregoriano' has caught the imagination of the public. It is as simple as that."

However appealing the music, there is no doubt that the album's success is fueled by a fascination with the monks themselves. Gregorian chant has always been a steady, if small, seller, all the major labels have catalog titles and issue new recordings on a regular basis. But in late November, Rafael Perez-Arroyo, general manager of EMI Classics, Spain, marketed "Canto Gregoriano" as a solution to traffic jams, tele-

phone, and other modern pressures (Billboard, Dec. 18, 1993). He backed his judgment with a modern TV campaign, with a first estimate of 70,000 sales for the newly compiled double-CD (some of the tracks had been sitting in the catalog for two decades). The response staggered him (Billboard, Jan. 25).

Kick Kimble, VP of marketing at (Continued on page 72)

## Nine Inch Nails Make Charts An Industrial Zone

■ BY CRAIG ROSEN

LOS ANGELES—The success of Nine Inch Nails may be opening the door to mainstream acceptance for other once-underground industrial-styled acts.

"The Downward Spiral," the second full-length album by the act, which essentially is Trent Reznor's one-man band, debuted at No. 2 on the Billboard 200 (Billboard, March 26), and SoundScan reports that as of March 20, the album had sold 188,000 copies.

This week, the release is at No. 12. This follows NIN's earlier success, "Pretty Hate Machine." That album, the act's 1989 debut, stands at No. 35 on the Top Pop Catalog chart after 29 weeks. Since January 1991, when SoundScan began tracking sales, the 1989 title has sold more than 1 million copies.

"Broken," NIN's 1992 EP, reached No. 7 on the Billboard 200 and has sold more than 645,000 copies to date, according to SoundScan data.

"Industrial used to be a subterranean or an underground category," says NIN's Reznor. "That's what was chasing, for the 143-terse Strawberries chain in Milford, Mass. 'Now, similar to the way grunge has gotten accepted, industrial has found its way into the mainstream.'"

The genre, which takes its name from the foundry-like blasts of noise featured in the music, has been lurking on the fringe of the rock main-

(Continued on page 72)



GIPSY KINGS

## Gipsy Kings Members Of Crossover's Royal Court

■ BY JOHN LANNERT

Few groups come close to the Gipsy Kings in exemplifying the term "crossover." The flamenco pop/rock septet from southern France sings in Spanish, plays sold-out shows around the globe to mostly non-Spanish speakers, and has dominated Billboard's World Music and Latin 50 charts since their inception.

Now the Gipsy Kings, who speak a French/Catalan patois called Gitano, are starting to conquer adult alternative stations via four guitar-driven, instrumental flamenco tracks culled from the group's latest Elektra Musician album "Love & Liberté."

"We put a big push on NAC radio and jazz radio, and although there wasn't that much response at first, the NAC response was excellent and continues to be," says Peter Glazny, Elektra Nonesuch's VP, marketing and creative services. "The SoundScan numbers have demonstrated that the airplay we've gotten on that format has gone a long way in helping us to sell this record."

According to SoundScan, "Love & Liberté" has sold 92,000 copies since

its release in November, though Glazny claims the record has sold "well into six figures." Gipsy Kings manager Pascal Imbert estimates the band's aggregate U.S. sales for its six releases at about 1 million units. Imbert adds that the Gipsy Kings self-titled debut is nearing platinum, with the 1989 album "Mouquage" and 1991 record "Eze Moudo" closing in on gold.

Meanwhile, "Love & Liberté" is repeating the chart performances of most of the previous five records, each of which has steadfastly remained true to the band's flamenco guitar roots. "Love & Liberté" has been entrenched at top Billboard's World Music chart for 13 consecutive weeks.

The album also has held firm at No. 2 on the Billboard Latin 50 for 19 straight weeks, prevented from ceding the chart by Gloria Estefan's near-platinum smash "Mi Tierra." The Gipsy Kings have owned the Billboard Latin 50 since the chart's debut in July 1989, placing more titles (six) on the chart than any other act. All six of the band's albums appear on the chart simultaneously.

The Gipsy Kings' world music track record reveals a similar tale. Since 1990, when Billboard introduced its World Music chart, the Gipsy Kings often have reigned supreme, (Continued on page 72)

Three Million Halpings Of 'Lovin'.' Songwriter Ritchie Adams and publisher Joel Diamond of Oceana Blue Music Ltd. receive BMI citations of achievement recognizing 3 million broadcast performances of "After The Lovin'," a song co-penned by Adams and made famous by Engelbert Humperdinck. Shown in the front row, from left, are Diamond and Adams. In the back row, from left, are BMI's Charlie Feldman, VP of writer/publisher relations, New York; Jean Banks, senior director, theater and jazz; and Bobby Weinstein, assistant VP of writer/publisher relations, New York.

## Michael Pact 'Unenforceable,' Lawyer Says

■ BY CHRIS WHITE

LONDON—George Michael's case looked set to collapse into chaos on the 70th day of proceedings March 25, when Michael's counsel, Mark Cran, claimed that the rock star's 1984 contract with Sony Music was "unenforceable."

The allegation, which had not been made previously in the trial, came in Cran's summary arguments to the

case against Sony Music, in which Michael is alleging restraint of trade.

Cran's submission drew a strong response from Sony's counsel Gordon Pollock, who warned, "If this is so then we would have to start the whole trial all over again... my friend (Cran) has to lie in the bed that he has made."

He pressed to Judge Jonathan Parker that he "strongly opposed Cran's claim, and also complained

that the submission had been made at such a late stage in the court proceedings, and not during the opening pleadings made by Michael's counsel in October.

Parker also made plain his attitude toward Cran's submission, saying, "I can hardly disagree more strongly with that approach... what Mr. Cran is saying turns the whole case on its head. If Mr. Cran is wrong, it is Cran's (Continued on page 72)

the change has come....

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## Western, Japanese Artists Set To Make 'Great Music' Together

BY THOM DUFFY

**LONDON**—An annual series of internationally televised music events from exotic global locales will be launched in Nara City, Japan, next month by Tritone Music Corp. The production company behind such events as the 1988 Nelson Mandela Tribute concert in London and the Wal-Mart concert in Berlin in 1990, Bob Dylan, INXS, Joni Mitchell, Wayne Shorter, Ry Cooder, and the Chieftains are among the announced artists for what's billed as the Great Music Experience, to be broadcast worldwide May 22 from the Todaji Temple in Nara City. Broadcasters in 16 countries in Europe and South America have already offered to carry the program and discussions are under way with PBS and the Fox Network in the U.S.

The concept of the concert series, explains executive producer Tony Hollingsworth of Tritone, is to

bring together well-known Western artists in a dramatic cultural setting to perform hit repertoire in unusual collaborations with the musicians from the host country—in this case, Japan. Michael Kamen is musical director for the annual series and George Martin is sound consultant.

"We've decided that the old formula of after band onstage is out of date and should be phased out," says Hollingsworth. "We believe that what should replace it is something about music, quality, and creativity. We wanted to use the power of internationally known music, the power of those hit songs that are known everywhere in the world, to show the world a glimpse of musical styles they can't usually see."

Plans for the Nara City concert, for example, call for the performers with the Chieftains with flutist Ryu Hongjung and a traditional

*(Continued on page 81)*

## Geffen To Revamp Nirvana, Beck Albums Label 'Softens' Packages For Large Racked Accounts

BY CHRIS MORRIS

**LOS ANGELES**—In an attempt to ameliorate some large racked accounts' concerns, Geffen Records is producing alternate versions of albums by top-selling alternative acts Beck and Nirvana.

On May 28, an altered version of Beck's hit album "Mellow Gold" arrives in stores. According to an informed source, the new version of the album—which bears a parental advisory sticker in its current form, and includes the songs "F---in With My Head" and "Mother—er"—will electronically "scramble" the word "fuck" and its derivatives.

On Tuesday (29), Geffen will ship a new rack-oriented version of Nirvana's "In Utero." The album's back cover art—a construction featuring human fetuses scattered in a flowerbed, created by the band's singer/guitarist Kurt Cobain—has been softened, while the song "Rape Me" now appears as "Wall Me." The song lyrics are unaltered.

Though unstacked, the Nirvana album met with resistance from cer-

tain racked accounts upon its release last fall: 1,954-store, Bentoville, Ark.-based Wal-Mart and 2,409-store, Troy, Mich.-based Kmart both decided to carry the album (Billboard, Oct. 2 and Oct. 9, 1993). Though both chains maintained at the time that lack of customer demand prompted their decision, it was widely believed that objections to the cover art spurred the action.

"While 'In Utero' entered The Billboard 200 at No. 1, it so far has failed to match the explosive sales of its quintuple-platinum 1991 predecessor, 'Nevermind.'" To date the album has sold 1.7 million units, according to SoundScan data.

Last fall, Geffen national sales manager Mike Maske estimated that racked accounts' refusal to sell the album could decrease its sales by 10%.

Geffen executives maintain that creating the alternative packages ultimately will make the Nirvana and Beck albums available to young buyers who shop solely at mass-merchant stores.

"Every artist makes an individual decision [in these cases]," says the la-

bel's head of marketing, Robert Smith. "We're not in favor of censorship in any form, but in the broad scheme of things, the most important thing is to put your music in the hands of dozens of thousands of kids who would not otherwise have it."

"The Kmart crowd, the Wal-Mart crowd, it's kids," says Geffen alternate sales manager Ray Farrell. "When we were growing up, when I was growing up, and the guys in Nirvana were growing up, we were all living in an area in this country where there are no cool record stores... We really wanted Nirvana's record to be available to those [kinds of] kids."

Farrell says that the Nirvana package was created expressly for accounts like Kmart, Wal-Mart, Handleman, and Target. "If they want it, they can order it," he says. "It's technically available to anyone who wants it."

For the new "In Utero," Farrell says, "The way the artwork has been changed, the fetuses are not really visible... They're almost airbrushed out. But it didn't really appear to be

*(Continued on page 72)*

## Integrity's Move To Production Arbor Adds 20 Staffers

BY BOB DARDEN

**WACO, TEXAS**—Integrity Music, perhaps the fastest-growing label in contemporary Christian music, will begin selling its products directly to Christian bookstores and general markets through its own sales force beginning Sept. 1. As a result, Integrity will add "about 20-plus" new employees this fall.

The announcement ends a distribution agreement with Sparrow Corp. that began in 1988.

Mike Coleman, president/CEO of *(Continued on page 77)*



**A Blunt Agreement.** Hip-hop artist Mic Geromino announces his record deal with Blunt Recordings, the rap label recently launched byTVT Records. Shown, from left, are producer DJ Irv, TVT president Steve Gottlieb; and Geromino.

## Pink Floyd, Travis, McEntire Top List Of April Releases

BY LARRY FLJCK

**NEW YORK**—Pink Floyd, Randy Travis, Reba McEntire, and Keith Sweat lead an eclectic lineup of acts offering new albums in April.

Other top-half acts with new releases this month include Pam Tillis, Johnny Cash, and Diana Ross.

The venerable Pink Floyd returns April 5 with "The Division Bell," a Columbia collection produced by bassist Roger Waters and David Gilmour and Bob Ezrin. The set is bolstered by the release of the song "Keep Talking" to album-rock radio, as well as a much-

anticipated U.S. concert tour. Turbulent diatribes will be seeking out the

vinyl version of "The Division Bell," which goes to retail on April 12.

On April 26, country music superstar, Randy Travis issues "This Is Me," his first studio album since "High Lonesome" three years ago. The Warner Bros. album is produced by longtime producer Kyle Lehning. An extensive promotion campaign is in place, including a 10-city personal appearance tour and a television special on TNN. A tour is being eyed for later in the year, though dates have yet to be confirmed.

Prolific country colleague Reba McEntire's new studio effort for MCA, "Read My Mind," hits retail *(Continued on page 72)*

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Jack Rovner is appointed senior VP of BMG Ventures and senior VP of marketing for BMG North America in New York. He was senior VP of Arista Records.

Jeff Fenster is promoted to senior VP of A&R for Jive and Silverstone in New York. He was VP of A&R.

Steve Leeds is promoted to VP of alternative music and video promotion at the PolyGram Label Group in New York. He was senior director of national alternative and video promotion.

Vince Bammon is appointed VP of label and concert production company Ritzy Inc.

Suzanne Valkonen is promoted to VP of business operations at Zoo Entertainment in Los Angeles. He was director of finance and administration. Bobby Duckett is promoted to senior director of artist development and touring for Mercury Records in



ROVNER



FENSTER



LEEDS



VALKONEN

New York. He was director of artist development and touring.

Suzanne MacNary is named senior director of publicity for the RCA Records Label in New York. She was national director of public relations for the Hard Rock Cafe.

Elektra Entertainment in New York names Marcia Edelstein senior director of marketing and Beth Schellinger Patterson senior director of business affairs. They were, respectively, VP of creative services for Capitol and senior counsel/business/legal affairs for BMG Music.

Julie Pait Ballweg is promoted to director of A&R administration for MCA/Nashville. She was director of administration.

Tom Rowland is promoted to director of film and television licensing for special markets and products at MCA Records in Los Angeles. He was associate director.

The licensed repertoire division of Sony Music U.K. in London promotes Mark Tattersall to international marketing director and Stuart Middleton to finance and administration director. They were, respectively, manag-

er of marketing of the licensed repertoire division and financial controller for A&R and publishing.

Ian Maskey is named managing director of Air Studios in London. He was managing director of IMG Artists.

Gail Marowitz is promoted to director of creative services for the Imago Recording Company in Los Angeles. She was art director.

**PUBLISHING.** Richard Blackstone is promoted to VP of business and legal affairs at Zomba Music Publishing in

New York. He was senior director of business affairs.

The Wolk Music Group, a division of the Wolk Group Inc. in Los Angeles, promotes Christian Hamilton to CEO and Kent Crawford to president. They were, respectively, executive VP and VP. Hamilton retains her position as VP of the Wolk Group Inc. Sony Music, a division of Sony Music Publishing in Nashville, names Jim Scherer director of its new Christian music division. He retains his position as director of creative services for Sony Tree.

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## Pretenders Return With Album, Tour Hynde Recruits New Band For Sire Set

■ BY JIM BESSMAN

NEW YORK—Sire Records and radio stations may be excited about the new Pretenders album, but Chrissie Hynde is ecstatic just to be fronting a real band again. The outfit is in London rehearsing for the Pretenders' first U.S. tour in eight years.

"Some women need a man—I need a band!" says the stage-ready Hynde, whose new album with the latest Pretenders line-up, "Last of the Independents," is due May 10. "Everything's changed for me now—I'm Chrissie Hynde, not the girl in the eye at traffic lights and stuff."

After years of waiting, radio will get a new Pretenders track April 12, when the upbeat "Night In My Veins" goes to alternative and album rock formats, says Sire VP/managing director Horie Klein. There will be a video for that sin-

gle and for "I'll Stand By You," the first British single.

"All the big radio stations want Chrissie Hynde for their summer festivals," adds Klein. "She'll do one on June 10 for Live-105 (San Francisco) at the Shoreline Amphitheater in (Costa Mesa), and another the next day for K-Rock (KROQ Los Angeles) at Irvine Meadows in L.A."

Any Winslow, music director at New York's WNYW, hopes her outlet will again get Hynde on-air with key-jock Scott Mami.

"She's always been a friend of the station, and the Pretenders are a 'heritage' artist for us," says Winslow. "We've been waiting for four years for something new from them, and I can't see any reason why it wouldn't be this time. It's something that's been missing in the years since Jimmy," says Hynde. But it's the return of Chambers that has really jazzed her.

(Continued on page 31)



HYNDE

## Luaka Bop Hopes To Make Zap Mama's World Go Pop

■ BY MELINDA NEWMAN

NEW YORK—Zap Mama's debut, "Adventures In Afropop 1: Zap Mama," logged 11 weeks at the top of Billboard's Top Adult Alternative/World Music Albums chart last year.

But for the act's latest, Luaka Bop/Warner Bros., sitting on the shelf of the world may not be enough. With the band's May 24 release, "Sabejima," it wants to conquer the pop market, too. To do that, Luaka Bop president Yale Evleyn says the label will ask to have the record cracked in the pop bins

at retail, rather than the world music sections. "I know when [the first record] was placed in the pop section in Tower Records, it sold well," he says. "World music sections are often buried in the back of the store, so we'd prefer to be with the big guys."

For Luaka Bop and Warner Bros., it comes down to continuing to cross the borders at radio and retail, just as Zap Mama's music transcends several different genres. Like those on the band's debut, the largely a cappella songs on "Sabejima" blend lyrics in French, English, and the West African dialect, Bantou with African and Western melodic. Leading the group is Marie Daulne, who created the unique sound by combining the Western music she heard growing up in Belgium with an African singing style she learned in part, from the pogmies who were at her birth in Zaire. Daulne was born to a Zairian mother and Belgian father, who was later killed in a political revolt.

Daulne's mother raised her in Belgium, but Daulne reunited Zaire as an adult and learned the African vocal

(Continued on page 37)



ZAP MAMA: Sabine Kabongo, Sylvie Nwawisimo, Marie Daulne, Sally Nyolo, and Marie Anloso.

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bums and tours, has returned to the fold for the first time since playing on one cut on the band's 1986 album "Get Out." He'll reappear on the new album by guitarist James Honeyman-Scott and bassist Pete Dinklage—both of whom died of drug overdoses a year after the 1981 "Pretenders II" was recorded by bass player Andy Holson, formerly of the Primitives, and former Kinks guitarist Adam Seymour.

"Adam's become like a partner to me, which is something that's been missing in the years since Jimmy," says Hynde. But it's the return of Chambers that has really jazzed her.

(Continued on page 31)



Maggie's Farm. Following her performance as part of MTV's Spoken Word tour, Maggie Estep, center, meets with execs from Imago and NuVo, which have formed a co-venture. Pictured, from left, are Jon Goffman, NuVo; Tony Ess, Imago; Estep; Ron Batwin, Imago; and Bob Holman and Bill Adler, from NuVo. Estep's debut will come out April 26 on NuVo/Imago.

## Carnegie Hall Set For Benefit, Folk Festival; Brian Wilson's Poignant Return To The Stage

**LET IT RAIN:** Plans are firming up for the fifth annual Fretta Benefit Concert, to be held April 26 at New York's Carnegie Hall. Joining annual host and performer Sting at this year's festivities will be Elton John, Branford Marsalis, James Taylor, Tammy Wynette, and Luciano Pavarotti. They will be backed by an orchestra conducted by Michael Kamen.

The Rainforest Foundation seeks to protect the rainforest and its inhabitants through various means, including its border protection, medical, education, and resource management programs.

**STICKING WITH** Carnegie Hall, the venue will present its third annual folk festival April 29-30. Americana is the theme of this year's event, which will devote five concerts to topics with a decided U.S. bent, ranging from baseball to cowboy music from the Lone Star State. We like the sound of April 29's "Circus Blues" night, which will feature singing numbers of drugs and medicine shows from the '30s, '40s, and '50s, including blues shouter and gospel singer Diamond Teeth Mary and blues singers the Smoke Lady, Guitar Gabriel, and Blimey Williams. We aren't talking "Rising Stars" here. The festival's April 30 finale, dubbed "A Country Hour," will highlight bluesgrass music and feature Allison Krauss & Union Station, Ricky Skaggs, the Johnson Mountain Boys, and others.

**INSIDE OUT:** At a recent edition of the Songwriters Theme OUT series at the Algonquin Hotel here, the issue was "East Meets West: The Musical Legacy Of Both Coasts." Well representing the subject were John Phillips and the Mamas & the Papas, Scott McKenzie, Felix Cavaliere, and Ronnie Spector, but the person everyone, including the participants, came to see was Brian Wilson. The evening's format, with each act performing a few numbers acoustically in the hotel's small, legendary Oak Room, had an air of disarming intimacy. And when Wilson was belted to the piano more than an hour into the evening, the room's atmosphere became charged with anticipation and hope. Wilson sat down, and after staring at the keyboard for a few long seconds, wistfully confessed he couldn't remember how to play "Caroline, No." The art's surrounding him gently and supportively urged him to play anything he wanted, and, with some hesitation, he launched into "God Only Knows," only to quit after two verses. And so it went. Perhaps as a homonym to his hero, Phil Spector, Wilson then tackled "My Baby," unintentionally stealing it away from Ronnie Spector, who, only minutes earlier, had told the audience that it would be her show closer later in the evening. After a few verses of "California Girls," he nervously laughed

and said, "I can't think of anything else," tinkered with "Do It Again," and "This Could Be The Night," and abruptly left. Sum total of minutes at the piano: maybe 15. The crowd applauded wildly, whooped and hollered for more, but Wilson was gone... if he was ever really there. For some, Wilson's tortured attempt obviously amounted to some triumph of the spirit, a clear improvement from days when he could do nothing at the piano but rock back and forth. For others, his fragility was so heart-breaking that it seemed nothing short of crazy to produce him out like some damaged, yet beloved, circus animal. Bittersweet, either side you come down on.

And what about the other performers? All were fine, but Cavaliere, who has a new Don Was-produced album coming this spring, was the only one who didn't have "Nostalgia Act" stamped across his forehead. Phillips' songs, such as "California Dreamin'" and "Ocean Avenue," transcended the genre instantly, almost magically, back to the '60s, whereas Cavaliere's best tunes are timeless. "Groovin'" fits in any way, any sunny day, any decade. Thankyou, here's a piece, if not a need, for both.

**BY THE TIME** you read this, it's likely that all the tickets to Barbara Streisand's 12 U.S. shows will be sold out. The tour opens May 10 at the USAir Arena in Landover, Md., and ends at New York's Madison Square Garden June 26, with dates in Detroit, Anaheim, and San Jose in between. Although sources tell us no extra dates will be added, we notice that there are a lot of days off between concerts, so we wouldn't be surprised if a few more shows are added due to what we commonly refer to as over-whelming demand.

**THIS AND THAT:** Extreme's Gary Cherone will play the lead role in "Jesus Christ Superstar" with the Boston Rock Opera. Performances run April 27... Two benefit concerts will be held April 28 to raise money for Leonard Peltier's defense fund. Rage Against The Machine will play both dates. Also appearing on the April 7 bill will be A. John Trudell, and the Beastie Boys. American Indian Movement leader Peltier has been serving a life sentence for allegedly killing two federal agents during the Lakota uprising on South Dakota's Pine Ridge Reservation... Ozzy Osbourne obviously was just joking when he finished his "No More Tours" outing last year and announced that he would be performing live in Europe. In one of the shortest turnaround in recent memory, he says he's now looking for a new band to back him when he heads back out on the road later this year. What a kiddler.

MUSIC PUBLISHING

'THEY'RE PLAYING MY SONG'

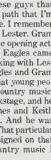
From his Manuel-inherited suits to the silver lips of his boots, Marty Stuart wears country music tradition proudly. He was playing with the legends when he was just a kid, and the recent version of the Flying Burrito Brothers' "Whiskey," penned by Chris Hillman and Gram Parsons and featured on Stuart's new "Love And Luck" album, brings back memories of the time when country and rock's 'rill first crossed paths.

Edited By Peter Cronin

WHEELS  
Published by Irving Music, Inc. (BMI)

"When I was about 14 years old, I was playing with Lester Flatt, and I heard the Byrds' "Sweetheart Of The Rodeo" album and this guy named Gram Parsons," says Stuart. "I said, 'Oh my God, you can play rock'n'roll and bluesgrass and country music too!' The guitar that I now played belonged to [late Byrds guitarist] Clarence White, and he was my guitar hero. We're not afraid to ride, we're not afraid to die. I think about Gram, I think about Clarence, I think about Merle Watson—all these guys that were traveling along the same path that I'm on that have died—they're gone. I remember playing at Michigan State with Lester, Gram and Emmy [Harris] were the opening act, then Lester played, then the Eagles came out. Standing onstage and working with Lester and then watching the Eagles and Gram and Emmy that night, I saw that young people were really going to like country music. Gram and I jammed some backstage, and he was talking about George Jones and Keith Richards in the same breath. And he was dressed like Porter Wagoner. That particular show changed my mind, and I signed on that night to play the kind of country music I play."

STUART



Sonic Youth Looks Back To The Future  
DGC Trendsetters Return With Bracing 'No Star'

BY BRADLEY BAMBARGER

NEW YORK—Way back when alternative guitar rock was considered strictly a boutique item, Sonic Youth was fashioning records of harmonically intricate 'art core.' The band included a generation of groups on much the same way the Velvet Underground and the Sex Pistols did in decades past. Having helped sire such commercially explosive acts as Nirvana, Sonic Youth would finally see set for some of the same platinum success that its offspring have enjoyed. With the May 10 release of Sonic Youth's new album, "Experimental Jet Set, Trash And No Star," DGC/Geffen hopes the band's following emerges from cult to mass.

That they should have a much broader audience far as good as they are and as good as the records are, says Robert Smith, DGC/Geffen VP of marketing. "But I think Sonic Youth has great mainstream potential. Twelve years of putting independent records out and major-label records out and their records are still used getting great press and making amazing videos—all those things accrue to a moment when they really break big... Sonic Youth's time has come. Unlike the past, full-on avant-rock of 1992's "The Experimental Jet Set, Trash And No Star" evokes the band's earlier work on SST Records, particularly the watershed 1985 album "Sister." "No Star" is a sparse, bracingly dichotomous work of "quiet noise" that, with its wayward tonalities and laconic groove, speaks to the future while thinking of the past.

"I think we all have a much more unified feeling about this one than either of the last two records, just because it came out closer to the way we envisioned it," says guitarist Lee Ranaldo. "With 1991's 'Goo,' we got re-buffed down in 48 cities by different producers and different engineers. And 'Dirty' was pretty straightforward, except that it was really meticulously done and basically straight than any record that we've ever done or that we would ever care to do again."

Ranaldo stresses that the band wanted to step back from today's digitally processed sound spectrums to achieve a more lo-fi approach, like that associated not only with Sonic Youth's past work but also with that of young bands like Pavement, Sebadoh, and Royal Trux. "None of that music was labored over, some of it was done in people's bedrooms, and it was '83." "And yet, as music, it's really strong. That's what we decided to go for on this record, to write the songs and record them simply and basically—any way that good, old rock'n'roll was recorded before people had astronomical budgets and could use every trick in the book to make the drums sound larger than God."

"It's a really good Sonic Youth record," says Smith of the Dutch Vice-Sonic Youth co-produced effort. "I like to compare it to some of the jazz records of the late '50s, early '60s. I'm thinking of John Coltrane. Those records had a certain kind of energy that was an undertone that was always on the edge. [Sonic Youth] always expected



SONIC YOUTH: Lee Ranaldo, Kim Gordon, Thurston Moore, and Steve Shelley.

to do something that's a little bit different, so in a way their creative urges are anticipated. This isn't going to disappoint anyone."

DGC services the album's first sin-

gle, "But In The Heather," to alternative and college radio April 19, with a clip, directed by Tamara Davis, going to MTV about the same time. The label's promotional strategy for "No Star" hinges on a strong, early presence in the stores and on television. Because husband and wife band members Thurston Moore and Kim Gordon are expecting their first child this summer, the earliest the band can tour behind the record is 1996. If at all, that tour would be a small-scale and critical cachet should allow the new album to prosper without a slew of live dates, according to Smith.

"Some bands, Sonic Youth among them, have toured for virtually every record and can afford to take a break," says Smith. "I.E.M.'s didn't tour for their last record, and although I.E.M. and Sonic Youth are at different sales levels, (Continued on next page)

Sire Is Still Up On The Farm  
Acoustic KROQ Set Electrifies U.K. Act

BY JON CUMMINGS

For many modern rock artists, the most sacred Christmas concerts sponsored by radio stations such as KROQ Los Angeles and WHFS Washington, D.C., are a nice way to cap a successful year. But for U.K. band The Farm, KROQ's December 1992 "unplugged" show offered a spark of new life to a sagging career.

"That experience was a revelation for us," says Farm front man Peter Dinklage as his band prepares for the release of its third album, "Hullabaloo," due May 10 from Sire Records. "At the time the show came up, there were some serious conflicts within the band in terms of what direction we should go in."

But as we sat in a hotel room re-

hearing for a few days, just us and some guitars, we realized what our problem was: We had forgotten about the songs."

It's easy to understand why the Farm's members might have been suffering a crisis of confidence at the time. The Liverpool-based band had burst onto the scene in 1990-91 with a pair of top 10 British singles, "Groovy Train" and "All Together Now," that showcased their hard-rock sound with electronic samples. Its debut album, 1991's "Spartacus," entered the U.K. chart at No. 1 and, according to Sire, sold more than 1 million copies worldwide—including 169,000 in the U.S., according to SoundScan data.

However, the techno-heavy sophomore effort, "Love See No Colour," stiffed upon its release in late 1992 and has sold only 18,000 copies in the U.S. to date, according to SoundScan. "We definitely went over the top in becoming always technology on that record," Hooton says now. "In hindsight, it probably wasn't the best way to follow the first album, but I don't think we could have gotten to where we are now if we hadn't done it."

Where the Farm is now is a back-to-basics, no-frills framework that emphasizes guitars and the social and political themes that have marked the group's most successful work. "I really wish this was their second album," says Hooton's wife Rebecca VPI managing director. "There wasn't a whole lot we could do with [Love See No Colour], but this one has some really great songs and will prove to be a record. But beyond that, this album is (Continued on page 47)



THE FARM: Standing from left, Keith Mullis, Steve Grimes, Roy Boulton, Ben Leach, and Carl Hunter. Kneeling is Peter Hooton.

AMUSEMENT BUSINESS®  
BOXSCORE TOP 10 CONCERT GROSSES

| ARTIST(S)                                   | Venue  | Date(s)     | Gross Total (Promo)            | Attendance     | Capacity | Promoter                           |
|---|--|-------------|--------------------------------|----------------|----------|------------------------------------|
| DARTS/DAD                                   | Rosemont, Ill.   | March 16    | \$1,263,923<br>\$75,350        | 42,863<br>fans | 45,000   | Jim Pines Management/Entertainment |
| GARY BROOKS<br>ALZON VERNIS & MIKE<br>DIXON | Buffalo Memorial Auditorium, Buffalo, N.Y.                 | March 15-17 | \$808,486<br>\$17,225          | 38,325<br>fans | 15,000   | Varianl Enterprises                |
| BILLY ZEIL                                  | Bradley Center, Milwaukee, Wis.                            | March 15    | \$550,052<br>\$25,500          | 15,817<br>fans | 16,000   | Center Door N.C.                   |
| BILLY ZEIL                                  | MetLife Stadium, Newark, N.J.                              | March 6     | \$343,143<br>\$21,500          | 14,824<br>fans | 18,000   | Doherty/Doherty Enterprises        |
| BILLY ZEIL                                  | Richfield Coliseum, Richfield, Ohio                        | March 17    | \$212,006<br>\$20,500          | 10,836<br>fans | 12,000   | Bolton Proms                       |
| GARY BROOKS<br>ALZON VERNIS & MIKE<br>DIXON | Tallichronne Leisure Centre, Glen Centre, Tallinn, Estonia | March 11    | \$468,726<br>\$11,225          | 25,574<br>fans | 25,000   | Varianl Enterprises                |
| EP5Y KING                                   | Radio City Music Hall, New York, N.Y.                      | March 18    | \$462,995<br>\$51,140/\$15,500 | 12,390<br>fans | 15,000   | Radio City Music Hall Proms        |
| BOB DYLAN†                                  | Arena, Hoope, Great Commission, Brno, Czech Rep.           | March 18    | \$322,136<br>\$51,151/\$21,000 | 16,946<br>fans | 17,000   | Boomer Proms                       |
| SING  | Rubin Palace, San Juan, Puerto Rico                        | March 9     | \$279,875<br>\$51,151/\$15,000 | 14,657<br>fans | 15,000   | Sandora Promotions                 |
| BOB DYLAN†                                  | Tropic Coliseum, Tampa, Fla.                               | March 20    | \$277,287<br>\$21,500/\$20,500 | 12,714<br>fans | 15,000   | New Era Promotions                 |

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## Artists & Music

# ASCAP Streamlines With Changes To Payment Plan

■ BY IRV LICHTMAN

**NEW YORK**—As part of its ongoing reorganization, ASCAP says it has made the most deep-seated changes in its membership payment plan in more than 30 years.

In essence, the changes are designed to shift more performance royalty dollars to copyright owners of hits on radio and those who create and publish themes and background

music on TV and motion pictures. In contrast, cutbacks are apparent in the symphonic and concert field and in music advertisements. "We hope everyone will benefit from [an expected] larger pie, but we are reallocating how the pie is being sliced," says ASCAP CEO John L. Frampton.

The 80-year-old performing rights society, in the midst of a vast reorganization since last September, announced the new plan after it was approved by ASCAP's 24-member board during a recent annual membership meeting in Los Angeles.

The payment system's objective is to better reflect the value of different types of performances to the entire ASCAP repertory, to reduce administration costs, and to simplify payment rules and procedures. These goals are in line with previously stated plans to increase the society's efficiency and make available a bigger pool of dollars for royalty distribution.

The new plan addresses the four performance fee areas: TV, radio, general licensing, and symphonic and concert.

Regarding television, ASCAP says that TV's new environment, led by the rise of first-run syndication and the growth of cable TV, makes determining the relative values of the wide variety of music performances (e.g., features, themes, backgrounds, advertisements) "even more of a challenge, requiring ASCAP to update its weighting formula," says a letter dated March 15 to members signed by new ASCAP president Marilyn Bergman.

The proposed improvements to the weighting formula are designed, says ASCAP, to relate payments more consistently and accurately to the licensing value of TV performances. Its main features are increasing crediting for the length of new time that background and basic theme music is performed; reduced premium payment for qualifying works used in advertisements; and revised crediting by time of day to reflect audience levels more accurately.

With radio, the board approved replacement of the Radio Feature Award system with a new radio payment structure that will add "substantially" more funds to hit songs than the RFA; generate a 10% increase in the number of hit songs el-

igible to receive these payments; and be funded entirely from radio and allocated general licensing distributions.

ASCAP says it expects that significant recent growth in radio revenues will enable it to implement the new payment structure while boosting radio payments across the board. "In particular," states the membership letter, "we expect catalog payments to be up slightly this year, and increase further in 1995."

With general licensing, which includes thousands of retail establishments, ASCAP is departing from the practice, born of economic necessity, of distributing these revenues by using a proxy of certain featured performances on radio and TV.

To make general licensing allocation more accurate in two ways, ASCAP will now allocate the revenues based on actual use of "audio" (radio, tapes, or live performances) as opposed to TV performances by these licensees (in the past, these allocations were not based on type of music delivery in the retail establishments). Secondly, all types of TV music will share in the general licensing revenues; in the past, non-feature use on TV (theme, background, jingles) did not receive any allocation from general licensing.

revenues. "As a result," the letter states, "more money will be allocated to radio and nonfeature use on television."

ASCAP says that over the next five years it plans to reduce its symphonic subsidy to about 50% of its current level, which "maintains" but the existing special awards program "that targets 'significant' contributions to the symphonic and concert field." The letter notes that in the past it made an ASCAP "multiple" crediting system has basically subsidized this area, establishing payments that have "well exceeded the parameters of their intended purpose." In ASCAP's view, its efforts to increase overall distributions will benefit all members, including those in the symphonic and concert field.

In line with its long-standing concert decree, ASCAP's new payment plan is subject to review by the U.S. Justice Department and, in certain instances, federal courts. The ASCAP board, however, has told members that some elements of the plan will be ready in time for the May writer distribution and that ASCAP is working to have all changes in place for the June publisher and August writer distributions.

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- 5. Nashville & 61/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre available.
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## SONIC YOUTH LOOKS TO CATCH UP WITH PROGENY

(Continued from preceding page)

levels, there are certainly similarities in terms of audience awareness."

"Lightening the tax awareness at retail is the key, according to Ray Farrell, DGC/Geffen director of alternative sales. He says the last few records put out by DGC have sold more through efforts at retail than via the aid of a hit single or an MTV Buzz Bin clip. "It's based more on retail visibility than anything else, being in consumers at the stores. ... We're not waiting for the usual radio or MTV vehicles to get something going. We want retail to be out

front with this regardless of what happens."

"To prime consumers, overseas partners ("so unique [that] people will be stealing them," Farrell says) will be on display to announce the record's release date several weeks in advance. Also for LP devotees, the album comes out on limited-edition blue vinyl a week earlier than the CD and cassette release. In addition, Farrell says DGC is scheduling a "Sonic Youth month" to emphasize "No Star" among its Uni distributors, with branch contests for the

## Fisher Sues Over Live Set Encore Label, Tower Are Targets

■ BY EDWARD MORRIS

Eddie Fisher, one of the most successful recording balladeers of the '50s and early '60s, has filed a \$10 million lawsuit against Encore Records and the Tower Records chain in state superior court in San Francisco. The suit alleges the illegal recording, manufacturing and distribution of one of Fisher's live performances.

The original complaint was filed March 7 and amended March 15 to include the defendants City Hall Records and Records Limited. In the meantime, Tower, in response to the plaintiff's request for a preliminary injunction, has agreed to stop selling the album at issue—"On Stage With Eddie Fisher"—and to surrender all pertinent documentation concerning its purchase and sale of the album.

Specifically, the suit charges invasion of privacy, commercial disparagement, and intentional infliction of emotional distress. In addition to asking the court to award \$5 million for general and \$5 million for exemplary damages, the suit seeks unspecified sums for statutory and special damages.

Fisher was a top pop artist on the RCA Victor label, with such No. 1 hits as "I'm Walking Behind You," "Oh My Papa," and "I Need You Now." He continues to work as a concert performer.

According to Arnold Laub, Fisher's lawyer, the singer has authorized only one live concert recording, which took place at New York's Winter Garden Theater in 1961. It is uncertain, Laub says, where and when the recording at issue was made.

The complaint does not say where Encore Records is located or who owns it, and Laub told Billboard he has so far been unable to discover those facts.

most creative Sonic Youth displays. There also is a promotion in the works. Farrell says the label plans to say, in which the clothing retailer will play "No Star" in its stores and give away items like Sonic Youth buttons and decals.

As for the last album, DGC sponsored a contest through MTV's "120 Minutes" program to have fans shoot their own videos for any song on the album. Farrell says the label plans to devise a similar interactive contest with "120 Minutes" or "Alternative Nation" for "No Star."



## Russians Seek U.S. Aid With New Copyright Law

**ADVICE ON ENFORCEMENT:** The bad news is that the Russians have a problem enforcing their new copyright law; the good news is that they are seeking the assistance of the U.S. music publishing community to put teeth into the law.

A delegation of leading representatives of the Russian legislative, judicial, and executive branches came to New York recently to meet with executives of the National Music Publishers Assn./Harry Fox Agency, to (in NMPA/Harry Fox's words) "share ideas and seek advice and assistance in structuring a copyright protection system."

"In order to re-establish its greatness as a music copyright producing nation, the NMPA/Harry Fox CEO/president Ed Murphy, "Russia must increase criminal penalties and establish remedial procedures. It would also join the Berne and Geneva Phonograms Conventions, and truly become part of the world's effort to protect creators and copyright holders."

During its week in the U.S., the seven-member Russian delegation met with U.S. Attorney General Janet Reno and Justice Department officials, FBI Director Louis Freeh, Commerce Secretary Ron Brown, acting Register of Copyrights Barbara Ringer, and Commissioner of Patents & Trademarks Bruce Lehman.

"**O**UR ACQUISITIONS of late have been fearless," says Chrysalis Music president Tom Sturgess. "We believe they will make 1994-95 some of the best years ever, from both the creative and financial points of view."

This is how Sturgess says the company's year is shaping up with new writer/artist signings: Madder Rose, whose second album will be released by Seed/Atlantic in April with production by Stephen Street (Morrissey, the Cranberries), and Tripping Daisy, an Island Red/PolyGram act from Texas whose debut album, "Bill," reportedly has sold 80,000 units. The latter group is on a U.S./European tour and is preparing to record its second album.

Another new signing is Love Seen, a New York alternative group signed by Echo Records, the Chrysalis Music Group's new sister label, that is recording its first album; and Shu-N-Dup, a new act signed to Giant Records, with an April album release planned. "One sings, one raps," says Sturgess.

From the U.K. unit of Chrysalis Music, Sturgess also represents Sire's Aphex Twin and Rollerstate Skinny and Caroline's Thieves and

Seeffel.

Sturgess reports that a number of less-recent signings are making their marks, either as artists or writers with solid covers, including Smashing Pumpkins, Domino, Shaquille O'Neal, Maria Christina, Steve Duberry, and Stacey Piersa.

**DEALS:** EMI Music has signed J Dibs to a worldwide co-publishing deal; his credits include songs for R&B, hip-hop, reggae, and gospel artists, including Joe's "Ta In Law" (Mercury).

EMI also has signed Chlow Parker for worldwide co-publishing; he is the writer/publisher behind Gray's hits "Slam," "Throw Up Your Gunz," and "Shifts," and has written and produced for Run-DMC and Boss.

Leeds Entertainment has acquired the Bobby Hart share of the rock standard "Hurricane," which he wrote with Teddy Randazzo and Bobby Weinstein. The song has been a hit for Little Anthony & the Imperials in 1965, for the Lettermen in 1969, and for Linda Ronstadt in 1980.

MCA Music has signed Grammy-nominated writer Allan Rich to a worldwide publishing agreement. A songwriter at MCA Music for six years, he received Grammy and Academy Award nominations for the song "Run To You," recorded by Whitney Houston for the smash "Bodyguard" soundtrack, which has reportedly sold more than 26 million copies worldwide. His songs will be included on upcoming projects by Gladys Knight, BeBe Winans, Phyllis Hyman, Christopher Walker, Sheena Easton, and Carl Anderson.

**UPDATE:** The New York-based publishing house that comprises the Arc Music, Conrad Music, Jewel Music, Regent Music, and Sunflower Music catalogs has updated its catalog of approximately 1,000 of its most important titles, including many blues, swing, jazz, and rock classics that date back as far as the '70s. Also included in the catalog, titled "License This!," is ownership information on master recordings. The company also has made two promotional CDs from its catalog: "60 Great Songs Of The '50s" and "Christmas In The Air."

**PRINT ON PRINT:** The following are the best-selling folios from Warner Bros. Publications:  
1. Blind Melon  
2. Eagles Complete  
3. James Taylor Live  
4. Common Thread: Songs Of The Eagles  
5. Neil Young, Unplugged.



## BILLBOARD SPOTLIGHTS

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ISSUE DATE: April 30      AD CLOSE: April 5

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### Words & Music



by Irv Lichtman

# BILLBOARD'S HEATSEEKERS ALBUM CHART

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST   | TITLE                          |
|-----------|-----------|----------------|--|--------------------------------|
| 1         | 1         | 11             | <b>K7</b> <i>THREAT BY 1031 (10 3015 3 90)</i>                                     | SWING BATTLE SWING             |
| 2         | 8         | 4              | <b>SMERLY</b> <i>GRIMM (AM 22 26 10 10 3 90)</i>                                   | TUESDAY NIGHT MUSIC CLUB       |
| 3         | 50        | 6              | <b>BIG HEAD TODD &amp; THE MONSTERS</b> <i>COAST GUERRILLA 24465 (10 10 15 90)</i> | SISTER SWEETLY                 |
| 4         | 3         | 22             | <b>ADAM SANDLER</b> <i>WARNER BROS. 45323 (10 10 15 90)</i>                        | THEY'RE ALL GONNA LAUGH AT YOU |
| 5         | —         | 7              | <b>12 GIGGE</b> <i>STREET LIFE 75493 (10 15 15 90)</i>                             | 12 GIGGE                       |
| 6         | 11        | 9              | <b>ETERNAL</b> <i>EMI 70712 (10 15 15 90)</i>                                      | ILWAYS & FOREVER               |
| 7         | 11        | 7              | <b>MEAT PUPPETS</b> <i>WARNER BROS. 45324 (10 15 15 90)</i>                        | TOO HIGH TO DIE                |
| 8         | 8         | 11             | <b>HADDAWAY</b> <i>ARISTA 10720 (10 15 15 90)</i>                                  | HADDAWAY                       |
| 9         | 31        | 9              | <b>THE MAVERICKS</b> <i>MCA 10804 (10 15 15 90)</i>                                | WHAT A CRYING SHAME            |
| 10        | 8         | 9              | <b>SASS JOURNALS</b> <i>MCA 10804 (10 15 15 90)</i>                                | RATS                           |
| 11        | 12        | 9              | <b>MC SHELL</b> <i>NOGGOCELLI AMERICA 45323 (10 15 15 90)</i>                      | PLANTATION LULLABIES           |
| 12        | 13        | 43             | <b>DOUG SUPERMAN</b> <i>BMG 661 33 (10 15 15 90)</i>                               | RED AND RIO GRANDE             |
| 13        | 7         | 12             | <b>DIG</b> <i>RAVADIRECTIVE 10516 (10 15 15 90)</i>                                | DIG                            |
| 14        | 17        | 12             | <b>PAVEMENT</b> <i>WARNER BROS. 45324 (10 15 15 90)</i>                            | CROOKED RAIN, CROOKED RAIN     |
| 15        | 14        | 25             | <b>JOSHUA KADISON</b> <i>SONY 80702 (10 15 15 90)</i>                              | PAINTED DESERT SERENADE        |
| 16        | 19        | 27             | <b>MARTINA MCBRIDE</b> <i>MCA 64238 (10 15 15 90)</i>                              | THE WAY THAT I AM              |
| 17        | 16        | 31             | <b>CRY OF LOVE</b> <i>COLUMBIA 55404 (10 15 15 90)</i>                             | BROTHER                        |
| 18        | 9         | 2              | <b>SAM PHILLIPS</b> <i>UNION 10748 (10 15 15 90)</i>                               | MARTINS & BIKINIS              |
| 19        | 22        | 33             | <b>URGE OVERALL</b> <i>GETZEN 21820P (10 15 15 90)</i>                             | SATURATION                     |
| 20        | 33        | 2              | <b>JOHN BERRY</b> <i>LIBERTY 10874 (10 15 15 90)</i>                               | JOHN BERRY                     |

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared on the top 10 of the Billboard 200 chart, or the top 25 of the Top R&B Albums or Top Country Albums chart, or the top five of any other Billboard album chart. When an album reaches any of these charts, the album and the artist's subsequent album are immediately eligible to appear on the Heatseekers chart. All albums are available on cassette and CD. \*Album indicates vinyl LP or cassette. (C) = Albums with the greatest sales gain. © 1991, Billboard Publications.

|    |    |    |  |                              |
|----|----|----|--|------------------------------|
| 21 | 13 | 15 | <b>LIZ PHAIR</b> <i>WARNER BROS. 45112 (10 15 15 90)</i>                       | EXILE IN GUYVILLE            |
| 22 | 15 | 7  | <b>PATRA</b> <i>EMI 50710 (10 15 15 90)</i>                                    | QUEEN OF THE PACK            |
| 23 | 15 | 8  | <b>JEFF FIDWORTHY</b> <i>ARISTA 10720 (10 15 15 90)</i>                        | YOU MIGHT BE A REDNECK IF... |
| 24 | 23 | 8  | <b>PROFF</b> <i>EMI 50013 (10 15 15 90)</i>                                    | CLEANSING                    |
| 25 | 26 | 8  | <b>DAVID WILCOX</b> <i>AMG 10010 (10 15 15 90)</i>                             | BIG HORIZON                  |
| 26 | 15 | 15 | <b>CULTURE BEAT</b> <i>SONY MUSIC 57513 (10 15 15 90)</i>                      | SERENITY                     |
| 27 | 15 | 22 | <b>EIGHTBALL &amp; MUG</b> <i>SONY MUSIC 57513 (10 15 15 90)</i>               | COMIN' OUT HARD              |
| 28 | 30 | 15 | <b>GABRIELLE</b> <i>DISNEY/RECORDS 21414 (10 15 15 90)</i>                     | GABRIELLE                    |
| 29 | 38 | 21 | <b>BLACK MOON</b> <i>WEA 2502P (10 15 15 90)</i>                               | ENTA DA STAGE                |
| 30 | 40 | 15 | <b>THE AFGHAN WHIGS</b> <i>ELEKTRA 10110 (10 15 15 90)</i>                     | GENTLEMEN                    |
| 31 | 15 | 8  | <b>RICHARD THOMPSON</b> <i>CAPRI 4112 (10 15 15 90)</i>                        | MIRROR BLUE                  |
| 32 | 38 | 23 | <b>MARY KATE &amp; ASHLEY OLSEN</b> <i>SONY 80693 (10 15 15 90)</i>            | I AM THE CUTE ONE            |
| 33 | 36 | 33 | <b>LIZ JULIANA HATFIELD THREE</b> <i>MAHARAJAH/ATLANTIC 5276 (10 15 15 90)</i> | BECOME WHAT YOU ARE          |
| 34 | 35 | 8  | <b>OCTOBER PROJECT</b> <i>EPIC 5267 (10 15 15 90)</i>                          | OCTOBER PROJECT              |
| 35 | 32 | 33 | <b>BROTHER CANE</b> <i>UNION 10770 (10 15 15 90)</i>                           | BROTHER CANE                 |
| 36 | 29 | 7  | <b>KRISTIN HENNING</b> <i>DISNEY/RECORDS 21414 (10 15 15 90)</i>               | HIPS & MAKERS                |
| 37 | 27 | 5  | <b>ROB WASSERMAN</b> <i>MCA/EPIC 4021 (10 15 15 90)</i>                        | TROIS                        |
| 38 | 37 | 13 | <b>LEE ROY PARNELL</b> <i>ARISTA 10720 (10 15 15 90)</i>                       | ON THE ROAD                  |
| 39 | 31 | 3  | <b>THE INDIANS</b> <i>POLYGRAM 11385 (10 15 15 90)</i>                         | INDIANISM                    |
| 40 | 41 | 3  | <b>MORPHINE</b> <i>RHYMEOX 1052 (10 15 15 90)</i>                              | CURE FOR PAIN                |

## POPULAR UPRIISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART. BY CARRIE BOZZILLO

**GROUND WORK:** Crax Records is targeting college and modern rock stations as well as clubs with "Bully To The Ground," the hardcore debut from Rig, released March 15.

With the recent success of fellow industrial rockers Nisae Inch Nails, which debuted at No. 2 on The Billboard 200 March 26, Rig should be open for this brand of rock (see story, page 36).

you over the head," says Coleman. "I think we'll get an immediate response from college radio and clubs, and once we have a story it will take it to album rock."

"Buried Alive" is getting play on modern rock and where-PM Hotlines, and at album rock WTT5 Indianapolis.

A club tour with Gimm, which continues May '91, should also help expose the new San Pedro, Calif.-based band.

Coleman says the label also is conducting a cassette-mailing campaign to jukeboxes and pop stores on the tour route. "We're not going for the big splashy campaign with a big budget. We're just trying to work it to people we think it can start to establish with."

Ads are running in fanzines such as Slap, Fringe Benefits, Chyme Flys, Tongue Bath, and the Pit Report.

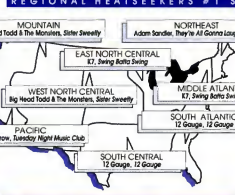
**FREDDY'S NOT DEAD:** A full six months after its Sept. 28 release, Capricorn quintet the Freddy Jones Band is closing in on the Heatseekers chart with its debut, "Waiting For The Night." Without the benefit of a video, the Chicago-based southern rock act is the No. 13 best-selling Heatseeker act in the Mountain region.

Capricorn, which recently ended its distribution deal with WEA's Atlantic, is expected to use new marketing strategies in conjunction with its



**Devilish.** Mute/Elektra's inspiral Carrots plays its first U.S. date in two years Wednesday (20) for a WFNQ Boston-sponsored charity event. Mute will mail hats and T-shirts to radio and retail to promote the band's March 22 release, "Devil Hoping."

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

**Rotating top 10 lists of best-selling titles by new & developing artists.**

**EAST NORTH CENTRAL**

1. KT, Swing Radio Swing
2. Adam Sandler, They're All Gonna Laugh At You
3. Sheryl Crow, Rudeboy Music Club
4. Big Head Todd & The Monsters, Sister Siveally
5. John Berry, Liberty 10874
6. Jay & The Americans, Jay & The Americans
7. The J. Geils Band, Live Through This
8. The J. Geils Band, Live Through This
9. The J. Geils Band, Live Through This
10. The J. Geils Band, Live Through This

**SOUTH ATLANTIC**

1. 12 GIGGE, 12 GIGGE
2. McTear Music, Paranoid Lunatics
3. Paula Abdul, The Pace
4. KT, Swing Radio Swing
5. Jeff Fawcett, You Might Be A Redneck
6. Hardline, Hardline
7. Sheryl Crow, Rudeboy Music Club
8. Sheryl Crow, Rudeboy Music Club
9. Sheryl Crow, Rudeboy Music Club
10. Sheryl Crow, Rudeboy Music Club

**WEST NORTH CENTRAL**

1. Big Head Todd & The Monsters, Sister Siveally
2. Big Head Todd & The Monsters, Sister Siveally
3. Big Head Todd & The Monsters, Sister Siveally
4. Big Head Todd & The Monsters, Sister Siveally
5. Big Head Todd & The Monsters, Sister Siveally
6. Big Head Todd & The Monsters, Sister Siveally
7. Big Head Todd & The Monsters, Sister Siveally
8. Big Head Todd & The Monsters, Sister Siveally
9. Big Head Todd & The Monsters, Sister Siveally
10. Big Head Todd & The Monsters, Sister Siveally

**NEW DISTRIBUTION:** A two-month tour with Giant alternative rock act Big Head Todd & The Monsters is creating region-by-region sales sparks. The tour, which began Feb. 25 in Colorado Springs, Colo., continues through April with stops in California, Ariz-

ona, Texas, New Mexico, Utah, and Wyoming.

**DAVE'S WORLD:** If the results of the Dave Matthews Band's recent Colorado appearances are any indication, it looks like the band's major-label debut will meet with a warm response. After playing in Boulder March 8 and Fort Collins March 9, and Breckenridge March 12, the Charlottesville, Va.-based band's Blues Rage debut live album, "Remember Two Things," became the No. 5 best-selling Heatseekers album in the Mountain region March 28.

The CD's "Recently" was issued Feb. 8 by James Hoge to album alternative and album rock radio. The band is heading into Bensenville Studios in New York state, where it will record its debut studio album, to be released by RCA in September or October.

"Prior to the CD, fans passed on one of the shows from friend to friend," says Tom Berry, RCA director of artist development. "It's just a grassroots approach to getting them out."

The band, which mixes jazz and world music with dance and folk beats, complete with violins and saxophone, includes BET house drummer Carter Beauford.



**Victoria's Secret.** After penning hits for Garth Brooks, John Michael Montgomery, and Tanya Tucker, Victoria Shaw turns her attention to her own work. "In Full View," due July 19 on Rapage. She will play dates with Brooks & Gunn on the Jim Bean Club tour in May. "Cry Wolf" hits country radio April 12.

from U.K. dance favorites M-People, was No. 5 on the Box for the week ending March 18. The act's new album, "Elephant Slumming," is due on Epic in May.

*Additional reporting was provided by Brett Auerbach with assistance by Silvio Pietrolungo.*

**Ron Coleman, label manager of Crax/SST/Alliance, says the label serviced rock and club with three tracks, "Tanks," "Sybilis Diller," and "Buried Alive," which features label owner and artist Greg Ginn on guitar.**

"It's an in-your-face, hard album with catchy hooks that hit



The Place To Be. Between concert dates, Will Downing filmed his latest video "Love's the Place To Be," the title track of his debut Mercury album. Pictured at the shoot, from left, are Bruce Garfield, Downing's manager; Downing; Larisse Bell, director; Arturo Smith, director of photography; and Steve Willis, video producer.

## Kashif Makes Mark As An Educator Producer Teaches At UCLA, Mulls New Album

■ BY DAVID NATHAN

LOS ANGELES—While he hasn't released a new album since his self-titled set, for Arista Records in 1989, Grammy-winning producer/writer/musician Kashif has remained busy as an educator, passing on what he has learned in the industry since starting as a teenage member of the classic funk band B.T. Express.

Kashif, who relocated from Hawaii to the West Coast in 1962, can be found in the college classroom on a weekly basis, teaching eager students at UCLA about the inner workings of the business.

The three-month course, tagged "Contemporary Record Production With Kashif," kicked off Jan. 11 and, in addition to discussing a variety of relevant topics (including publishing, songwriting, promotion, and the legal aspects of working in the industry), the course has featured song performances by noted musicians like keyboardist Greg Phillinganes and guitarist Paul Jackson Jr.



Among his other projects, Kashif recently acted as music director for a television pilot featuring Ditts Papi's "Uh-Huh Girls." Pictured are Gretchen Palmer, Motellie Paul, Kashif, and Darlene Dittler.

A recent field trip to Winsonic Studios in Los Angeles gave students an opportunity to witness on-line production first hand.

"After I went out on a lecture tour of colleges around 1987, I realized how little most people know about being in the business," says Kashif, whose initial production work with Whitney Houston in 1985 resulted in her first pair of hits, "You Give Good Love" and "Saving All My Love For You."  
"Says Kashif, "New artists make classic errors because there's so much information that's veiled in this cloak of secrecy. In the class, I get to walk students through the entire process of recording."

Hussein Khashoggi (son of international financier Adnan Khashoggi), who is one of 68 students in the class, says, "Since Kashif is a successful producer and artist, he gives us the advantage of seeing both sides of the process. He's explained exactly what the role of a producer is, how much is involved, and what a producer expects from artists' be working with."

buoyed by the response he has received from the classes, Kashif says he is seeking other ways to educate future producers, songwriters, and artists, including a 900-number information service.

"If someone's getting ready to sign

a publishing deal, they can call the number, ask their questions, and get a response," he says of his planned Recording Industry Information Services line. The service is expected to be fully operational by fall. An intensive four-day seminar, open to the general public, also is being planned.

Kashif also is working on a book, tentatively titled "How To Succeed: Everything You Better Know About The Recording Industry," which is slated for publication in late 1994 or early 1995.

While his focus on education continues, Kashif is working on a number of musical projects. Late last year, Zoo Entertainment recording act Coming Of Age hit the top 20 on the Hot R&B Singles chart with "Coming Home To Love," produced and co-written by Kashif.

Currently, Kashif is finishing sides for Ana Rodriguez, a 20-year-old, Miami-based R&B/pop vocalist who had a pair of hit albums in Japan in the late '80s for Columbia Records. He also is mulling offers to work with a couple of noted instrumentalists.

Of plans to return to recording himself, the multifaceted musician notes, "I worked literally nonstop from 1974, when I was with B.T. Express. I began a hiatus from recording in 1990 so that I could look at my future."

"It was a time of self-discovery, and I decided I didn't want the pressure of just getting a new deal. I wanted my career to take its natural course—I had 10 years of everybody wanting something from me. I decided if I was going to do another solo record, it would be on my terms."

Accordingly, Kashif—whose cutting-edge technological wizardry marked his early albums for Arista—is concentrating work on an instrumental jazz album. Noting that the five Grammy nominations he received during his five-album tenure with the label (which began in 1984) were due to instrumental work, Kashif says, "It makes sense for me to focus on the instrumental side of my music. That seems to be one of the aspects of what I do that people really enjoy."



Strong Message. EastWest recording set Sudden Change spoke to students at the Jefferson-Housa Middle school in Elizabeth, N.J., about staying in school and keeping a positive mental attitude. The duo's debut single is titled "Comin' On Strong." Joining Jessie, left, and Kalia is retired NFL player Al Dixon, center, who joined Sudden Change at the lecture.

## Spirit Moves Scott-Heron To Talk Rap Rappers Raise Ire, Gaines Wins Praise

SPRITTED RETURN: Post-superstar Gill Scott-Heron showcased his talents for a standing-room-only crowd at the Troubadour in Los Angeles recently and had some strong words about today's rap music artists.

"They need to study music," said Scott-Heron, whose first set in a dozen years, "Spirits," has arrived fromTVT Records. "I played in several bands before I began my career as a poet. There's a big difference between putting words over some music, and blending those same words into the music."

Heron says there are a few skilled rap acts out there, but many rap about themes that are not truly close to their hearts.

"There's not a lot of humor," he says of rappers' lyrics. "They use a lot of slang and colloquialisms, and you don't really see inside the person. Instead, you just get a lot of posturing."

One young artist of whom Scott-Heron speaks highly is Reg E. Gaines, who is one of several spoken-word acts sharing the bill with Scott-Heron.

"Despite the fact that he has natural talent, [Gaines] still indicated that he had an open mind and was willing to learn," Scott-Heron said.

Gaines' debut album on Mercury is titled "Please Don't Take My Air Jordans." Much like Scott-Heron, Gaines offers a collection of rhythm-backed tracks with deep, candid sociopolitical musings. While both men touch on many of the same general problems that continue to plague our society, the generation gap between the two provides enough of a difference to warrant picking up both of their CDs.

SLAMMM DUNK! Death Row/Interscope has a winner with the soundtrack to "Above The Rim." This star-studded, 21-track set kicks a cutting-edge sound and features hardcore rap and new school R&B. SWY leads off with the first single "Anything," a funky midtempo groove that was

released simultaneously with an Al B. Sure cover of the Al Green classic "Still In Love With You." The B side to the Sure single is H-Town's "Part Time Lover." Other familiar names on the album are 2Pac, Aaron Hall, Snoo Doggy Dogg with The Dogg Pound Gangstas, and 2nd 12 None. The set also features several promising new recording acts that will no doubt get lots of exposure. Some of them include Sweet Sable, the Lady Of Rage, Nate Dogg & Warren G, and Lord G, Supervising producer is Dre.



by J. R. Reynolds

### ARTIST DEVELOPMENT:

Perspective Records threw a private party for its new female quartet For Real in the upstairs room at the club Tripps in Los Angeles, where promoter Byron Nelson hosts his Thursday night theme set, N The Industry. Twice during the evening, For Real took the main stage area in the downstairs atrium and wowed clubbers by performing several tracks from the group's debut album, "It's A Natural Thing."

Despite being a freshman act, For Real performed with veteran savvy, smoothly executing its choreographed (albeit simple) moves while blending near-perfect harmonies. Their mood was refreshing, warm, and friendly.

In the intimate room, the four ladies interwove well with the audience and generated a strong positive response.

BACK TO SCHOOL: Black college broadcasters are converging on the Clarion Hotel in Atlanta Friday and Saturday (1-2) for the 16th Annual Black College Radio conference. More than 100 colleges and universities are expected to be represented. Topics scheduled for discussion include funding, sales tips, and public awareness campaigns, as well as programming, production, and management strategies. For registration information, contact convention chairman Lo Jelks at Black College Radio in Atlanta.

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All Smiles. EMJ/ERG hosted a reception and listening party for artist Dianne Reeves to celebrate the debut of her album "Art And Survival." The jam-packed event was held at the St. James in Los Angeles. Pictured at the affair are Reeves, left, and actress Angela Bassett.

# impact

## super summit conference VIII

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## TERRI ROSS'S RHYTHM SECTION

RECORD-BREAKING RECORDS: R. Kelly's "12 Play" (Give) establishes a new record for the most weeks at No. 1 on the Top R&B Albums chart. Both the soundtrack for "The Bodyguard" (Arista) and "The Chronic" by Dr. Dre (Death Row) reigned at the top of the chart for 8 weeks. "12 Play" racks up its eighth week, and unless a new release debuts at No. 1, it could hold the top for some time.

"Bump 'N' Grind" holds for the sixth week on the Hot R&B Singles chart, with a margin of 3-1 over the next record. "Bump" ranks No. 1 at 33 of the 75 monitored stations used for the singles chart. Six weeks at No. 1, only this "Bump" with "Gangsta Law" by DRK (Capitol). The record holder in the BDS/SoundScan era remains "I Will Always Love You" by Whitney Houston (Arista), which held for 11 weeks. "Right Here/Human Nature" by SWV (RCA) was at the top for seven, and Silk's "Frank Me" (Keia) was No. 1 for eight. (The one record that we can be certain would have been the real one to beat—*it*, during the summer of 1992, the R&B charts had been compiled with BDS and SoundScan data—would have been Motown's "End Of The Road" by Boyz II Men. It broke Elvis Presley's record on the Hot 100; that chart had always been using BDS/SoundScan data by that time.)

In the R&B Airplay Monitor, "Bump 'N' Grind" is No. 1 on the R&B/Mainstream and Top 40 Rhythm-crossover charts. Holding firmly at the top of the Most-Played Rap Tracks chart, also in the Monitor, is "Whatta Man" by Salt-N-Pepa (Next Plates). It has been No. 1 for 7 weeks. R. Kelly and Salt-N-Pepa are scheduled to go on tour together, starting at the end of April. K7 will join the tour for some dates. This seems like one show you wouldn't want to miss.

GREATEST GAINER/AIRPLAY: This week's award winner in the most unusual record on the singles chart. You guessed it—*it's* the double-artists single: "Part Time Lover" by H-Town and "I'm Still In Love With You" by Al B. Sure! (Intercope). From the soundtrack to "Above The Rim." Had the totals not been combined, H-Town would have earned this honor purely on the strength of its own airplay point increase. The order of the files is switched because H-Town's points are greater than Al B. Sure!'s gain this week. "Still" has activity spread over a larger number of charts, but where H-Town is in rotation, it is really in rotation. It has top 10 play at WQUE New Orleans, KJMZ Dallas, WQMG Greensboro, N.C., and KMJQ Houston. "Still" is top 10 at WFLA Augusta, Ga., and is getting airplay on almost twice the number of stations. I told you this was going to be interesting to watch!

GREATEST GAINERS/SALES: The Greatest Gainers/Sales award goes to the single that makes the greatest increase in sales points and is not in the top 20 on the chart. Actually, this week the two biggest gainers on the entire chart were singles by Keith Sweat and Heavy D, but the award goes to Toni Braxton's "You Mean The World To Me" (Arista) due to its placement on the chart.

FYI: "Never Without You" by Mariah Carey (Columbia) earns a ballot at No. 8 on the singles chart due to an increase in airplay points for its B side and an increase in sales. On the sales-only chart, "Never" moves backward from No. 8 to No. 9, but is balloted because it meets this week's criteria and helps the song maintain its ballot on the overall chart.

## BUBBLING UNDER™ HOT R&B SINGLES™

| THIS WEEK'S RANK | LAST WEEK'S RANK | TITLE<br>ARTIST (LABEL/CONTRIBUTING LABEL)         |
|------------------|------------------|--|
| 1                | —                | 1 LOW COMES AND GOES<br>DRE (DEATH ROW)            |
| 2                | 1                | 2 HOW DO YOU HEAL A BROKEN-<br>HEARTED HEART (MCA) |
| 3                | 22               | 3 SPOONFEED 'EM<br>FUBUS (COLUMBIA)                |
| 4                | 11               | 4 SOUNDHELMS GET LOVELY<br>THE LOVELLYS            |
| 5                | 1                | 5 BARNABER<br>DICKSON (EASTWEST)                   |
| 6                | —                | 6 I GOT CHA OPM<br>BLACK MOON (MCA/REPUBLIC)       |
| 7                | —                | 7 NO MORE BOMBING GO PARTY<br>SOUL (LIVE) (MCA)    |
| 8                | 1                | 8 ANNIVERSARY<br>DRE (DEATH ROW/ARISTAS)           |
| 9                | 24               | 9 STREET LIFE<br>MILLI KENT (MCA/UMI) (CAP BREAK)  |
| 10               | 7                | 10 BROTHER BROTHER<br>THE GREAT LIFE (MCA/UMI)     |
| 11               | 1                | 11 THE BELLS<br>DRE (DEATH ROW/ARISTAS)            |
| 12               | 15               | 12 A LITTLE LOVE<br>ALORC (SCOTT BROWN)            |
| 13               | —                | 13 BACK IN THE DAY<br>LEGAL BROWN (ARISTA)         |

| THIS WEEK'S RANK | LAST WEEK'S RANK | TITLE<br>ARTIST (LABEL/CONTRIBUTING LABEL)           |
|------------------|------------------|--|
| 14               | 12               | 14 PHTHOSOPHUMP<br>KOLLE (J&R)                       |
| 15               | 11               | 15 HUSH HUSH TOP<br>THE HUSH (MCA/UMI)               |
| 16               | —                | 16 I WANT TO THANK YOU<br>TOMMY L (BIG BEAT/ARISTAS) |
| 17               | —                | 17 THE GLOUCE<br>DRE (DEATH ROW)                     |
| 18               | 1                | 18 CHOOSE<br>DRE (DEATH ROW/ARISTAS)                 |
| 19               | —                | 19 TAKE IT HARD<br>DELEMAN (MCA)                     |
| 20               | 29               | 20 I<br>SOUL (LIVE) (MCA)                            |
| 21               | 2                | 21 FEARS<br>DRE (DEATH ROW/ARISTAS)                  |
| 22               | 1                | 22 DON'T STOP (HEY HO)<br>PARANORMAL (J&R)           |
| 23               | 4                | 23 TAIN THE BEAT (UMI)                               |
| 24               | 17               | 24 DO THE BODY POP<br>DRE (DEATH ROW/ARISTAS)        |
| 25               | 18               | 25 NICE AND LOVELY<br>SHAGGY (MCA)                   |

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

| WEEK | WEEKS | LAST | TITLE  | ARTIST                           |
|------|-------|------|--|----------------------------------|
| 1    | 1     | 1    | <b>BUMP N' GRIND</b>                                 | ◆ KELLY ROWLAND                  |
| 2    | 2     | 2    | <b>I'M SENDIN' ME SWIMMIN'</b>                       | ◆ MONTY COMPTON                  |
| 3    | 9     | 6    | <b>FEENIN'</b>                                       | ◆ JODECI                         |
| 4    | 5     | 32   | <b>GROOVE THANG</b>                                  | ◆ ZHANE                          |
| 5    | 6     | 9    | <b>I'M READY</b>                                     | ◆ TEVIN CAMPBELL                 |
| 6    | 11    | 6    | <b>THE MOST BEAUTIFUL GIRL IN THE WORLD</b>          | ◆ PRINCE                         |
| 7    | 6     | 11   | <b>WHITTA MAN</b>                                    | ◆ SALET N-PEPA FEATURING UN VOUE |
| 8    | 9     | 10   | <b>NEVER FORGET YOU WITHOUT YOU</b>                  | ◆ MARIAN CAREY                   |
| 9    | 7     | 2    | <b>I'M IN THE MOOD</b>                               | ◆ CC CE PENITON                  |
| 10   | 13    | 14   | <b>SO MUCH TO LOVE</b>                               | ◆ ALL-4-JONE                     |
| 11   | 10    | 9    | <b>BECAUSE OF LOVE</b>                               | ◆ JANET JACKSON                  |
| 12   | 10    | 11   | <b>RIBBON IN THE SKY</b>                             | ◆ INTRO                          |
| 13   | 11    | 20   | <b>TREAT U RITE</b>                                  | ◆ ANGELA WINDHOLM                |
| 14   | 22    | 41   | <b>HOW DO YOU LIVE IT</b>                            | ◆ KEITH SWIFT                    |
| 15   | 15    | 15   | <b>STAY</b>  | ◆ ETHERNAL                       |
| 16   | 24    | 24   | <b>AND OUR FEELINGS</b>                              | ◆ BABY-ICE                       |
| 17   | 9     | 6    | <b>LAY YOUR HEAD UP MY PELLOW</b>                    | ◆ TOMI TONI TONE                 |
| 18   | 18    | 22   | <b>BELIEVE IN LOVE</b>                               | ◆ TEDDY PENDERGRASS              |
| 19   | 12    | 10   | <b>CRY FOR YOU</b>                                   | ◆ JODECI                         |
| 20   | 31    | 54   | <b>GET ME WAITING</b>                                | ◆ HEAVY-D & THE BOYZ             |
| 21   | 19    | 13   | <b>GIN AND JUICE</b>                                 | ◆ SHOOT OZYGOG                   |
| 22   | 25    | 29   | <b>PLAYERS BALL</b>                                  | ◆ OUTKAST                        |
| 23   | 29    | 8    | <b>IF THAT'S YOUR BOYFRIEND HE WASN'T LAST NIGHT</b> | ◆ MESH-HELL NEDGELOCE            |
| 24   | 16    | 5    | <b>UNDERSTANDING</b>                                 | ◆ SCAPLE                         |
| 25   | 24    | 19   | <b>CAN WE TALK</b>                                   | ◆ TEVIN CAMPBELL                 |
| 26   | 27    | 15   | <b>CANTALOUPE (FLIP FANTASIA)</b>                    | ◆ US3                            |
| 27   | 20    | 17   | <b>WHEN A MAN LOVES A WOMAN</b>                      | ◆ JOOY WATLEY                    |
| 28   | 28    | 34   | <b>GONNA LOVE YOU RIGHT (FROM 'SUGAR HILL')</b>      | ◆ AFTER 7                        |
| 29   | 25    | 28   | <b>NEVER KEEPING SECRETS</b>                         | ◆ BABYFACE                       |
| 30   | 36    | 50   | <b>DREAM ON DREAMER</b>                              | ◆ THE BRAND NEW HEAVES           |
| 31   | 33    | 8    | <b>I'M OUTSTANDING</b>                               | ◆ SHAQUILLE O'NEAL               |
| 32   | 34    | 32   | <b>YOU KNOW HOW WE DO IT</b>                         | ◆ CC CE CLAY                     |
| 33   | 32    | 28   | <b>DUNKIE BUTT (PLEASE PLEASE)</b>                   | ◆ THE 12 GAUGE                   |
| 34   | 30    | 8    | <b>A DEEPER LOVE (FROM 'SISTER ACT 2')</b>           | ◆ ARETHA FRANKLIN                |
| 35   | 60    | 69   | <b>◆ ◆ ◆ GREATEST GAINER/SALES ◆ ◆ ◆</b>             | ◆ TOM BRAXTON                    |
| 36   | 40    | 46   | <b>COMIN' ON STRONG</b>                              | ◆ THE JACKSONS                   |
| 37   | 29    | 23   | <b>ALWAYS ON MY MIND</b>                             | ◆ ZWY                            |
| 38   | 48    | 71   | <b>BORN TO ROLL</b>                                  | ◆ MASTA ACE INCORPORATED         |
| 39   | 37    | 38   | <b>JUST ANOTHER DAY</b>                              | ◆ QUEEN LATIFAH                  |
| 40   | 45    | 55   | <b>MY LOW</b>  | ◆ MARY J. BLIGE                  |
| 41   | 39    | 47   | <b>ELECTRIC RELAXATION (RELAX YOURSELF GIRL)</b>     | ◆ A TRIBE CALLED QUEST           |
| 42   | 47    | 64   | <b>PUMPS AND A BUMP</b>                              | ◆ HAMMER                         |
| 43   | 42    | 43   | <b>MASS APPEAL</b>                                   | ◆ DANIG SIVRE                    |
| 44   | 35    | 27   | <b>IT'S ALL GOOD</b>                                 | ◆ HAMMER                         |
| 45   | 38    | 35   | <b>BETACH'LL NEVER FIND</b>                          | ◆ CHANTAY CLAVE                  |
| 46   | 51    | 52   | <b>C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME)</b>  | ◆ WANG-TANG CLAVE                |
| 47   | 62    | —    | <b>◆ ◆ ◆ GREATEST GAINER/AIRPLAY ◆ ◆ ◆</b>           | ◆ TOWNHALL B. SURE!              |
| 48   | 55    | 70   | <b>ROUND AND ROUND</b>                               | ◆ GLENN JONES                    |
| 49   | 54    | 57   | <b>SOMETHIN' TO RIDE TO (FONKY EXPEDITION)</b>       | ◆ CONSIDIOUS DAUGHTERS           |
| 50   | 60    | 61   | <b>YOU DON'T LOVE ME (NO, NO, NO)</b>                | ◆ DAWN PENN                      |
| 51   | 11    | 11   | <b>YOU DON'T HAVE TO WORRY</b>                       | ◆ MARY J. BLIGE                  |
| 52   | 19    | 18   | <b>TELL ME WHERE IT HURTS</b>                        | ◆ GLENN JONES                    |
| 53   | 66    | 6    | <b>STIR IT UP FROM 'COOL RAINBOWS'</b>               | ◆ DIANA KING                     |
| 54   | 52    | 40   | <b>WHEN IT'S TIME TO PLAY</b>                        | ◆ JOHNNY GILL                    |
| 55   | 68    | 18   | <b>WHEN I NEED SCENERY</b>                           | ◆ RALPH TRISTAN                  |
| 56   | 15    | 37   | <b>ALL OR NOTHING</b>                                | ◆ JOE JAZZ                       |
| 57   | 15    | 34   | <b>KRAZY</b>   | ◆ BLACK ORANGE                   |
| 58   | 68    | 61   | <b>ON AND ON</b>                                     | ◆ SHYMEIM                        |
| 59   | NEW!  | 1    | <b>BE THANKFUL FOR WHAT YOU GOT</b>                  | ◆ PORTLAND                       |
| 60   | 68    | 65   | <b>WAS IT SOMETHING</b>                              | ◆ FREDDIE JACKSON                |
| 61   | 66    | 66   | <b>ZUNGA ZUNGA</b>                                   | ◆ N7                             |
| 62   | 69    | 77   | <b>YOU DON'T WANNA MISS</b>                          | ◆ FOR REAL                       |
| 63   | 68    | 6    | <b>LESSONS LEARNED</b>                               | ◆ FUNNY PETS                     |
| 64   | 48    | 48   | <b>FAMILY AFFAIR (FROM 'ADAM'S FAMILY AFFAIR')</b>   | ◆ SHABBI RANKS                   |
| 65   | 69    | 66   | <b>FUNK DATOWN IS IT</b>                             | ◆ SAGAT                          |
| 66   | 34    | 35   | <b>OLD TONY TONE</b>                                 | ◆ SWEET SAKA                     |
| 67   | 83    | —    | <b>SWEEP POTATO PIE</b>                              | ◆ WODOMO                         |
| 68   | 89    | —    | <b>PLAY MY FUNK (FROM 'SUGAR HILL')</b>              | ◆ SIMPLE E                       |
| 69   | 77    | 83   | <b>HERE WITH ME</b>                                  | ◆ PHILIP BAILEY                  |
| 70   | 87    | 72   | <b>HEY O (FROM 'MI LOCA')</b>                        | ◆ LIGHTER SHADE                  |
| 71   | 63    | 58   | <b>LET'S MAKE LOVE</b>                               | ◆ ADRON HALL                     |
| 72   | 73    | 86   | <b>IT ALL COMES DOWN TO THE MONEY</b>                | ◆ TERMINATOR X                   |
| 73   | 72    | 67   | <b>PROCESS OF ELIMINATION</b>                        | ◆ ERIC C                         |
| 74   | 79    | —    | <b>WHAT GOES UP</b>                                  | ◆ MAKE FEATURING FRANKIE VEVARI  |
| 75   | 97    | —    | <b>SKIP TO MY LU</b>                                 | ◆ LISA LISA                      |
| 76   | 65    | 63   | <b>I BELIEVE</b>                                     | ◆ NAS                            |
| 77   | 85    | 5    | <b>CAPS GET PEELED</b>                               | ◆ KEITH WASHINGTON               |
| 78   | 82    | 80   | <b>BELIEVE THAT</b>                                  | ◆ 7669                           |
| 79   | 71    | 59   | <b>JOY</b>   | ◆ MIMOS TETIA                    |
| 80   | 90    | —    | <b>FATFUL</b>  | ◆ KID FIVE                       |
| 81   | 74    | 53   | <b>ROUND ON POLICE</b>                               | ◆ KID ONE                        |
| 82   | 88    | 54   | <b>DA BOMB</b>                                       | ◆ KRIS KROSS                     |
| 83   | 76    | 74   | <b>I'M GONNA MAKE YOU MINE</b>                       | ◆ TANYA BLOK                     |
| 84   | 91    | —    | <b>PAPA'S SONG</b>                                   | ◆ ZPAC DUET WITH MORMON          |
| 85   | NEW!  | 1    | <b>MONEY IN THE CNETTO</b>                           | ◆ TOO SHORT                      |
| 86   | NEW!  | 1    | <b>BABY WHERE WERE YOU</b>                           | ◆ THE REAL SQUAD                 |
| 87   | 81    | 75   | <b>COME CLEAN</b>                                    | ◆ JERU THE DAMAJA                |
| 88   | 86    | 82   | <b>SAFELY YOU</b>                                    | ◆ DAMON 'CRAZY LEGS' HALL        |
| 89   | NEW!  | 1    | <b>TWO HEARTS</b>                                    | ◆ EARTH, WIND & FIRE             |
| 90   | 87    | 87   | <b>CLOSE TONIGHT</b>                                 | ◆ UNLV                           |
| 91   | 95    | 100  | <b>YEAH YEAH</b>                                     | ◆ THE NEW 2 LIFE CREW            |
| 92   | 87    | 7    | <b>WE CAME TO MOVE YA</b>                            | ◆ FMBO                           |
| 93   | 100   | 92   | <b>WE SOUND BOY KILLING</b>                          | ◆ MEGA BANTON                    |
| 94   | 90    | 81   | <b>FEEL ME</b>                                       | ◆ KRAB                           |
| 95   | 92    | 93   | <b>HEAVEN HELP</b>                                   | ◆ LENNY KRAVITZ                  |
| 96   | NEW!  | 1    | <b>BANG BANG BOOGIE</b>                              | ◆ DIGITAL                        |

◆ Circles with the greatest airplay and sales show this week. \*Airplay (availability). \*Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ◆ Airplay certification for sales of 1 million units, with additional notation indicated by a number following the symbol. Catalog number for a cassette only. \*Albums indicates catalog number for a cassette; main single; regular cassette single available. (S) Cassette single availability. (D) CD single availability. (M) Cassette main-single availability. (V) Vinyl main-single availability. (W) Vinyl single availability. (C) CD main-single availability. © 1994. Billboard/Communications.











## THE PRETENDERS

(Continued from page 12)

"I missed him terribly," says Hyde. "Both he and I were floundering—and probably not playing well—and I needed something to kick me in the ass and inspire me."

Chambers, who moved on to play with Dave Stewart & the Spiritual Cowboys and maintains his role in the ongoing group Miss World with keyboardist Jonathan Perkins, agrees.

"I'd worked with various people and rebounded to L.A., and looked for something that didn't really exist," says Chambers, who was in London when Hyde rekindled their musical relationship.

The reunion came at the behest of, oddly enough, Chicago band Urge Overkill. Hyde was in Los Angeles last August, mixing her new Ian Stanley-produced album with Bob Clearmountain, when a friend persuaded her to see Urge Overkill at a club gig.

"They were awesome, and when I met them afterwards, [drummer] Blaeie Onassis said, 'I saw your drummer when we were playing in Germany.' I knew they had great respect for Martin, but [they didn't ask why I wasn't working with him.]"

Still, Urge Overkill planted a nagging fixation on Chambers, and also influenced Hyde in more direct ways. The band asked her to come to a Las Vegas club gig and sit in. "I thought it would be fun, so I went and we did 'Precious,' and it was very exciting and felt like the original Pretenders," adds Hyde. "That's when Martin started creeping into my brain."

Eventually, Hyde contacted Chambers. "We went through one song, and it was the same feeling as when we first found him," says Hyde, recalling the Pretenders' early days. "No one has that swing and feel."

For Chambers, it was "kind of neat to come back after that space of time and be as good as we were at the start." But his presence only reinforced a feeling Hyde had since discovering Urge Overkill—that the new Pretenders album was "rock-light."

Having recently cut "Bold As Love" for the "Stone Free" Jimi Hendrix tribute with producer Stephen Street, the newly solidified Pretenders lineup quickly re-entered the studio with Street and cut four new songs: "Money Talk," "All My Dreams," "971," and "Love Colours."

"They kind of save the album's ass, in my estimation," says Hyde, "because it's like, 'Hello, people! This is actually a band!'"

Warner Bros. VP of publicity Liz Rosenberg, who says that "everybody in the company is slapping each other on the back" over the album, reports that press, radio, and retail people will be brought to a Pretenders showcase in London prior to setting up an extensive interview schedule.

"It's so important to Christie for everyone to realize that the Pretenders are a live band that she doesn't want to do interviews until people see them perform," says Rosenberg. "Then she'll go out on a small club tour to reinforce the idea that this is what the band is about."

"I'm clomping at the bit," says Hyde. "Just get me on stage so we can do our fucking songs. Child-rearing has its moments, but there's nothing like living out of a suitcase, and believe me, I've loomed!"



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# Clivilles And Cole Retoon C+C Music Factory

**THE FACTORY GROOVES AGAIN:** We recall with great clarity the first time we spoke with David Cole and Robert Clivilles about their brand new top act, a rotating line-up of funk-and-swing singers and rappers called C + C Music Factory.

It was 1991, and the producers were madly, madly decked out in 30-s-inch-long tops, chilling in the overstuffed chairs of a Columbia Records conference room, and looking every inch the dance music producers and removers of the moment—before, in fact, they were. They had barely finished cutting tracks for their first album, yet they were already pondering the idea of international concert tours, copy-cat acts, and re-voicing the direction of dance music at pop radio. Confident? Cocky? On the surface, perhaps. But as the wall-shattering command "everybody dance now" fast filled dancefloors and airwaves around the world, visionary proved to be a more appropriate adjective.

It is three years later, and the mood at New York's Electric Lady recording studio is similarly positive. A lot of young staff has gone down since "Gonna Make You Sweat" topped the charts, and there is immeasurable pressure surrounding the top-secret tunes-in-progress that eventually will fill the second C + C Music Factory album. As the pair sit down for their first interview in over a year, they bypass the drama and occasional bad blood, opting instead for relaxed, good-humored vibes—and, of course, that familiar brand of funk and soul.

First, there is the album's vocal lineup. Zelma Davis has returned as the resident vamp, while longtime protégés Trilogy have stepped into the rap role vacated by Freddy Williams—but with a twist: They harmonize as well. The ring zinger is the presence of Martha Wash, who has ended a long, sometimes contentious partnership with Clivilles and Cole to perform on several songs.

"It was really important to me that we sit down and have a personal conversation before we get to work," Cole says. "We talked, and let our feelings

out. By no means was it heated. We cleared up a lot. Five minutes later, she was in the booth wailing her butt off. It was fierce."

Was Cole on "Takin' Over," a house rap that Clivilles says over: "The club anthem of the summer?" The track begins with a slow and soulful passage that Cole feels could stand on its own without ever breaking into the uptempo section. Wash also is featured with others on "Can You Dig," a potential single that is cast in the now-classic C + C pop/hip-hop sound, and "Do You Wanna Get Funky," another single contender that Clivilles has gleefully dubbed "a real booty song."

While the pair's reunion with Wash is sure to grab headlines, Cole and Clivilles say the real surprise of the album will be the potency of Davis' performances.

"She did her homework," Clivilles beams, pointing to her turn on the rhythmic street ballad "Take A Take (I Got The Best Love You Ever Smoked)" as a vocal that "will surprise a lot of people. She took voice lessons, and has really grown in so many ways."

The purpose of Bronx-based male trio Trilogy in the C + C lineup, and on jams like the jazzy "All Damn Night" and the salsa/trip-hop-spiced "Borrigo Anthem," as Clivilles sees it, is to bring "a harder edge to the sound. This isn't your more real. You can't front people and get away with it."

Regardless of who is singing or rapping, the real glue of C + C Music Factory is the creative synergy and kinship that Cole and Clivilles share. Opposites in so many personal ways, the two speak when they work together in such a special way that they are continually looking for different projects to collaborate on. Not content to rest on the laurels of a recent Grammy win for their contributions to Whitney Houston's mega soundtrack to "The Bodyguard," their current agenda includes a deal with Sony-Japan to launch G-Factory Records, a new dance music subsidiary that is designed to accommodate the team's prolific output.

The first release on G-Factory will be "Clivilles & Cole Nightclubbing,

Volume One," an album that is split in half between the pair's remakes of nuggets by Dr. Buzzard's Savannah Band and new material. Audrey Winters, Jocelyn Brown, and Debra Cooper, the 15th and belting voice on "Pride (A Deeper Love)," will appear on the set, due out in Japan May 11. At this point, there are no firm plans for either the album or G-Factory to surface in the U.S., though Cole and Clivilles are optimistic that a deal will be set shortly.

"This is the kind of album where we can get totally loose," Cole says. "It's fun for us in a way that's different than C + C Music Factory. It's music for the head." And if that is not enough, the duo also will soon focus on the long-delayed debut album by their artist act, S.O.U.L. S.Y.S.T.E.M., with an eye toward autumn release. Front woman Michelle Visage has stepped out of the picture to follow solo aspirations, leaving the act to regroup with four lead singers.

"The idea is to create a more mature, sophisticated entity," Cole says. "We want it to be more along the lines of our

plate of club morsels to dine on. First singles resulting from the deal are "Better Late Than Never" by Lafayette and "Love Come Home" by Our Tribe (with Frank Phoenix), which is due out later this month. No firm word on whether the red-hot "Feel What U Want" by Christine W. will also be an EastWest... David Morales' "I Wanna Get That" (featuring "The Program,") was a long lease on life later this month when Mercury unleashes the raga-tribal anthem "In Da Getto" to clubs. Morales did the mixes himself—and quite nicely at that. Another of the set's warmer moments, "Sunshine," is being eyed for an urban radio push... The "At Midnight: TK Dance Classics Remixed" collection is finally about to be issued on Fader/Chemistry Records. The album includes funky disco-era gems like "It's Been So Long" by George McCreae, revamped by Judge Jules, and "Get Down Tonight" by K.C. and the Sunshine Band, brilliantly re-examined by Tom Moulton. Heavy props to Chemistry A&R chief Brian Chin for his fine production choices... Given the massive success of Joe Roberts' gorgeous recent single "Love," London/117 Records in the U.K. will launch a pop push behind his previous club hit, "Back In My Life," to coincide with the shipment of the singer's delicious full-length debut. London's U.S. arm is going to work the project hard, but has yet to settle on a street date. Get crackin', folks!... Starved for something new from Martha Wash? Sit in the interim between solo and C + C Music Factory projects, seek out the Hollywood Records film soundtrack to "D2: The Mighty Ducks," in which she offers a saucy reading of "Mr. Big Stuff" Quite an... Finally, Jody Watley's fab new single, "When A Man Loves A Woman," is sure to nab a much larger club audience with the consistency of savvy pop and ballads remixed by Steve Wolfe, head of A&R at MCA Records in London. The title hook line is manipulated to say "when a man loves a man it's a beautiful thing" (with the same done for women), and a

## Billboard HOT Dance Breakouts

FOR WEEK ENDING APR. 2, 1994

### CLUB LIST

1. WORKER MAN PATRA PHX
2. E.L.O. ATL
3. COME ON AND DO IT PHX
4. I WANT IT, I NEED IT PHX
5. GIVIN' IT UP PHX

### MAXI-SINGLES SALES

1. I'VE BEEN THINKING ABOUT YOU PHX
2. LOVE COMES AND GOES PHX
3. WHAT'S UP DJ PHX
4. RETURN TO INNOCENCE PHX

Breakouts: Titles with yellow exclamation point, based on club play or sales reported this week.

by Larry Flick

work with Mariah Carey and Whitney Houston. We want this record to appeal to a wider and maybe older audience. It's our chance to further prove our versatility."

In the meantime, Cole and Clivilles are focused on completing the as-yet-untilized C + C Music Factory album, which they hope to have in stores by June.

"We're realized that the way to conquer the pressure of making another C + C album is to put it in the back of our minds and get on with actually making the record," Clivilles says. "We want to take the sound a step further and change the vibe a little, make it a little harder. Whether people dig it or not—and I think they will—we're proud of what we're doing. We're not compromising what we believe in."

**BEATS+PIECES.** We're bummed to note that John Trienis was a casualty of recent layoffs at EMI Records in New York. After a winning streak of five No. 1 club hits last year, he leaves his post as national director of dance music promotion on Tuesday (1). Trienis is mulling over several options, and expects to announce a new industry move soon. We hear that there are no plans to replace Trienis at EMI right now. With no one actively working dance music at the label, where does this leave such dance/rhythm-and-blues acts as Judy Cheeks, Eternal, Pet Shop Boys, and Jolt?... On an upbeat note, popular U.K. indie Champion Records has signed a distribution deal with EastWest in the U.S., serving its dance/crossover department a tasty

storm of hip trance/house beats. Not only is this a highly effective promotional move, but it is in keeping with the open-minded perspective that Watley has been known to factor into her songs.

### PARTING GLANCES:

Drug performer and vocalist Peter Dinklage succumbed to complications resulting from AIDS March 15 in New York. Best known under the stage moniker Donna Gales, his high-pitched tones were last heard on the "Jackie 60" version of David Morales' 1988 club smash "Gimme Lov." Performing and recording up to the end of his life, Gles recently completed a cover of the "Dreemgrrrls"/Jennifer Holiday track "And I Am Telling You 'I'm Not Going.'" The record, produced by Eve Nelson and remixed by Stonebridge, will be released on the independent Downtown 161 Records this month.

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Love & India. Enduring dance spirit India, led, celebrated her recent birthday with a performance at New York's Sound Factory Bar. The highlight of the gig was "I Wanna Get That" (featuring "The Program,") which she performed on Priority Rhythm Records. The legendary Tito Puente, right, also made a special appearance. Portions of the evening were shot for a future video (Photo: Tina Paul)



# HOT DANCE MUSIC

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

| THIS WEEK                   | LAST WEEK  | WEEKS ON CHART | TITLE<br>(LABEL & PUBLISHER/DISTRIBUTING LABEL)                          | ARTIST                                |
|-----------------------------|------------|----------------|--|---------------------------------------|
| 1                           | 3          | 10             | <b>GO TO GET IT</b> (MCA) <b>*** No. 1 ***</b>                           | ◆ CULTURE BEAT                        |
| 2                           | 1          | 1              | <b>SO IN LOVE</b> (CAMPBELL RECORDS/ATLANTIC)                            | ◆ MICHAEL WATFORD                     |
| 3                           | 1          | 1              | <b>I WOULD'NT NORMALLY DO THIS KIND OF THING</b> (MCA) <b>5812281G</b>   | ◆ PET SHOP BOYS                       |
| 4                           | 6          | 1              | <b>DON'T GO BREAKING MY HEART</b> (MCA) <b>584795</b>                    | ◆ ELTON JOHN & RAUFAL                 |
| 5                           | 1          | 1              | <b>I WANT YOU</b> (REprise) <b>413237MAMR BR05</b>                       | ◆ JULIET ROBERTS                      |
| 6                           | 6          | 6              | <b>DO YOU WANT IT</b> (SIR) <b>581138</b>                                | ◆ LONNIE GOODEN                       |
| 7                           | 10         | 19             | <b>BEAUTIFUL PEOPLE</b> (STRICTLY RHYTHM) <b>013</b>                     | ◆ BARBARA Tucker                      |
| 8                           | 9          | 15             | <b>BECAUSE OF LOVE</b> (VIRGIN) <b>38422</b>                             | ◆ JANET JACKSON                       |
| 9                           | 14         | 21             | <b>WORK THAT BODY GREAT</b> (JMS) <b>504254MAD</b>                       | ◆ CHANELLE                            |
| 10                          | 11         | 13             | <b>BLOW YOUR WHISTLE</b> (RCA) <b>1001207</b>                            | ◆ DJ JANE                             |
| 11                          | 18         | 26             | <b>I'LL WAIT</b> (ARISTA) <b>3-2909</b>                                  | ◆ TAYLOR DAYNE                        |
| 12                          | 11         | 16             | <b>STAY ON THE 1314</b>  | ◆ ETHERNAL                            |
| 13                          | 36         | —              | <b>LOVE &amp; HAPPINESS</b> (STRICTLY RHYTHM) <b>074</b>                 | ◆ RIVER OCEAN FEATURING INDIA         |
| 14                          | 39         | —              | <b>MOVING ON UP</b> (ENC) <b>77417</b>                                   | ◆ M PEOPLE                            |
| 15                          | 8          | 12             | <b>LUNGS I WANT YOU</b> (DEEP CARM) <b>300403MAM</b>                     | ◆ URBAN MOTION PROJECT                |
| 16                          | 22         | 24             | <b>X TRIBAL ANCE</b> (SNOOPY) <b>5</b>                                   | ◆ JUNIOR VASQUEZ                      |
| 17                          | 13         | 18             | <b>YOU GHOVE THING</b> (MOTOWN) <b>4848</b>                              | ◆ ZHANE                               |
| 18                          | 29         | 37             | <b>4 I WANT TO HOLD ME '94</b> (STRICTLY RHYTHM) <b>112</b>              | ◆ RALPH ROSARIO PRESENTS XAVIERA GOLF |
| 19                          | 7          | 6              | <b>SPORTY</b> (QUEST) <b>413132MAMR BR05</b>                             | ◆ MC PENITON                          |
| 20                          | 15         | 10             | <b>I'M IN THE MOOD</b> (MCA) <b>584161</b>                               | ◆ CE CE PENITON                       |
| <b>***POWER PICK***</b>     |            |                |  |                                       |
| 21                          | 33         | 44             | <b>DO YA</b> (COLUMBIA) <b>72483</b>                                     | ◆ MINER CITY                          |
| 22                          | 27         | 30             | <b>IF THAT'S YOUR BOYFRIEND</b> (MCA) <b>413237MAMR BR05</b>             | ◆ MC'SHELL NIDECE/CLD                 |
| 23                          | 25         | 29             | <b>TAKE ME AWAY</b> (REprise) <b>413237MAMR BR05</b>                     | ◆ JAMILLA                             |
| 24                          | 40         | 45             | <b>I CRIED THE TEARS</b> (BIG BEAT) <b>101483MAD</b>                     | ◆ BONBIE                              |
| 25                          | 21         | 11             | <b>A DEEPER LOVE</b> (FROM "SISTER ACT 2") <b>ARISTA 1-2061</b>          | ◆ ARETHA FRANKLIN                     |
| <b>***HOT SHOT DEBUT***</b> |            |                |  |                                       |
| 26                          | <b>NEW</b> | 1              | <b>I BELIEVE</b> (PERSPECTIVE) <b>7484MAM</b>                            | ◆ SOUNDS OF BLACKNESS                 |
| 27                          | 17         | 8              | <b>GIVE MYSELF TO THE TRIBAL ANCE</b> (SNOOPY) <b>5</b>                  | ◆ THE DAGU                            |
| 28                          | 41         | 42             | <b>BREAKDOWN</b> (FMR) <b>120-055</b>                                    | ◆ DINO DROYE                          |
| 29                          | 31         | 35             | <b>BURNING LIKE THE SUN</b> (CONTINENTAL) <b>FRMO</b>                    | ◆ RED RED GYRO                        |
| 30                          | 16         | 14             | <b>GOING NOWHERE</b> (SNOOPY) <b>5</b>                                   | ◆ GABRIELLE                           |
| 31                          | 23         | 19             | <b>I WANT TO THANK YOU</b> (MCA) <b>10-04</b>                            | ◆ LATRICE                             |
| 32                          | 28         | 25             | <b>SO IN LOVE</b> (THE REAL) <b>DEAL</b> (SIR) <b>3810MAMR BR05</b>      | ◆ JULY CHENES                         |
| 33                          | 42         | 47             | <b>WHEN YOU LOVE SOMEONE</b> (MCA) <b>2010</b>                           | ◆ DAPHNE                              |
| 34                          | 20         | 20             | <b>DREAM DREAMS</b> (EIGHT MILL) <b>ALBUM 037</b>                        | ◆ LECTROLOGY                          |
| 35                          | 38         | 40             | <b>NOTHING BETTER</b> (ON MI VISA) <b>LOVE</b>                           | ◆ COLOURBLIND                         |
| 36                          | 32         | 39             | <b>HEY D.J. (FROM "MI VISA")</b> (MCA) <b>HELYNTE</b> <b>658-319</b>     | ◆ LIGHTER SHADE OF BROWN              |
| 37                          | 30         | 33             | <b>VICIOUS GAMES</b> (SMASH) <b>440-8135</b> (LAND)                      | ◆ YELLOW                              |
| 38                          | <b>NEW</b> | 1              | <b>I WANT TO THANK YOU</b> (BIG BEAT) <b>101483MAD</b>                   | ◆ ROBIN S.                            |
| 39                          | 48         | —              | <b>WOMY MR. YOU CONTROL</b> (THE MINOR) <b>ARISTA IMPORT</b>             | ◆ THE OVERCROS                        |
| 40                          | 24         | 23             | <b>PLEASE (YOU GOT THAT...)</b> (MCA) <b>584161</b>                      | ◆ IR05                                |
| 41                          | <b>NEW</b> | 1              | <b>GIR AND JAZZY</b> (DEATH ROW) <b>SPICE</b> (SNOOPY) <b>5812281MAD</b> | ◆ SNOOP DOGGY DOGG                    |
| 42                          | 18         | 17             | <b>BE A LONG TIME</b> (COLUMBIA) <b>77303</b>                            | ◆ THE FOG                             |
| 43                          | 45         | —              | <b>WHEN A MAN LOVES A WOMAN</b> (MCA) <b>584827</b>                      | ◆ JOEY WATLEY                         |
| 44                          | 44         | 41             | <b>I'M IN THE MOOD</b> (MCA) <b>584161</b>                               | ◆ JAZZY JEFF & FRESH PRINCE           |
| 45                          | <b>NEW</b> | 1              | <b>STOMP</b> (ARIST) <b>70025</b>  | ◆ BIG FUNK                            |
| 46                          | 25         | 22             | <b>DELISH</b> (QUEST) <b>413132MAMR BR05</b>                             | ◆ THE OTHER TWO                       |
| 47                          | 36         | 34             | <b>OBSESSION</b> (VENUE) <b>404-1551</b> (BOUTIQUE)                      | ◆ D-2 FEM                             |
| 48                          | 43         | 36             | <b>PERE COQUIN</b> (E LINE) (T) <b>TRIBAL ANCE</b> (SNOOPY) <b>5</b>     | ◆ PASCAL B BONGO MARSIE I             |
| 49                          | 34         | 31             | <b>ALL BECAUSE OF ME</b> (VIRG) <b>MCA</b> <b>584005</b>                 | ◆ GEORGE PORGIE                       |
| 50                          | 37         | 18             | <b>WHEN YOU TOUCH ME</b> (CUTTING EDGE)                                  | ◆ MATTERS AT WORK FEATURING INDIA     |

## MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE OF POS COPY OF SALES REPORTED BY KEY DANCE RETAILERS WHICH REPORT NUMBER OF UNITS SOLD TO SOURCEWARE, INC. (SOURCEWARE)

| WEEKS ON CHART               | LAST WEEK  | WEEKS ON CHART | TITLE<br>(LABEL & PUBLISHER/DISTRIBUTING LABEL)                              | ARTIST                                  |
|------------------------------|------------|----------------|--|---|
| 1                            | 7          | 3              | <b>C.R.E.A.M.</b> (MCA) <b>5812281MAD</b>                                    | ◆ WILLIAMS CLAY                         |
| 1                            | 1          | 1              | <b>ELECTRIC RELATION</b> (MCA) <b>584161</b>                                 | ◆ A TRIBE CALLED QUEST                  |
| 6                            | 6          | 1              | <b>BUMP 'N GRIND</b> (MCA) <b>5842005</b>                                    | ◆ R. KELLY                              |
| 4                            | 1          | 1              | <b>GIN AND JUICE</b> (MCA) <b>5812281MAD</b>                                 | ◆ SNOOP DOGGY DOGG                      |
| 6                            | 6          | 18             | <b>I WANT TO THANK YOU</b> (MCA) <b>584161</b>                               | ◆ ROBIN S.                              |
| 6                            | 7          | 6              | <b>GROOVE THING</b> (MCA) <b>5812281MAD</b>                                  | ◆ ZHANE                                 |
| 7                            | 6          | 3              | <b>MACE APPEAL</b> (T) <b>ORBITAL</b> <b>581138</b>                          | ◆ GANG STARR                            |
| 4                            | 5          | 4              | <b>I LIKE TO MOVE IT</b> (MCA) <b>5812281MAD</b>                             | ◆ REEB 2 REAL FEATURING BAEZ STURTMAN   |
| 1                            | 16         | 23             | <b>I'LL WAIT</b> (ARISTA) <b>3-2909</b>                                      | ◆ TAYLOR DAYNE                          |
| 10                           | 9          | 4              | <b>A DEEPER LOVE</b> (FROM "SISTER ACT 2") <b>ARISTA 1-2061</b>              | ◆ ARETHA FRANKLIN                       |
| 11                           | 11         | 10             | <b>WHY IS IT (FMK DATI)</b> (MCA) <b>584161</b>                              | ◆ SAGAT                                 |
| <b>***HOT SHOT DEBUT***</b>  |            |                |  |   |
| 12                           | <b>NEW</b> | 1              | <b>MOVING ON UP</b> (ENC) <b>77417</b>                                       | ◆ M PEOPLE                              |
| 13                           | 18         | —              | <b>SWEET POTATOE PIE</b> (MCA) <b>5812281MAD</b>                             | ◆ DOMINO                                |
| <b>***GREATEST GAINER***</b> |            |                |  |   |
| 14                           | 33         | —              | <b>PLAYER'S BALL</b> (MCA) <b>5812281MAD</b>                                 | ◆ OUTKAST                               |
| 15                           | 23         | 18             | <b>IT'S ALL GOOD! PUMPS &amp; BUMPS</b> (T) <b>DEPT</b> <b>2454MAMR BR05</b> | ◆ HAMMER                                |
| 16                           | 19         | 12             | <b>HEY D.J. (FROM "MI VISA")</b> (MCA) <b>HELYNTE</b> <b>658-319</b>         | ◆ LIGHTER SHADE OF BROWN                |
| 17                           | <b>NEW</b> | 1              | <b>GET YOUR HANDS OFF MY MAN</b> (T) <b>ORBITAL</b> <b>581138</b>            | ◆ JUNIOR VASQUEZ                        |
| 18                           | 24         | —              | <b>LOVE &amp; HAPPINESS</b> (STRICTLY RHYTHM) <b>074</b>                     | ◆ RIVER OCEAN FEATURING INDIA           |
| 18                           | 15         | 3              | <b>I WANT YOU</b> (REprise) <b>413237MAMR BR05</b>                           | ◆ JULIET ROBERTS                        |
| 20                           | 21         | 27             | <b>BEAUTIFUL PEOPLE</b> (STRICTLY RHYTHM) <b>013</b>                         | ◆ BARBARA Tucker                        |
| 21                           | <b>NEW</b> | 1              | <b>EL TRAGO (THE DRINK)</b> (MCA) <b>5812281MAD</b>                          | ◆ CUTTING 297                           |
| 22                           | <b>NEW</b> | 1              | <b>JUST CHA O'PIN</b> (T) <b>ORBITAL</b> <b>581138</b>                       | ◆ IN A ROOM MEETS THE WEPA MAN          |
| 23                           | 12         | 7              | <b>YOU DON'T LOVE ME</b> (MCA) <b>584161</b>                                 | ◆ BLACK MOON                            |
| 24                           | 25         | 22             | <b>3 LIGHT</b> (ALRIGHT) (MCA) <b>5812281MAD</b>                             | ◆ DAWN PRINCE                           |
| 25                           | 25         | 22             | <b>3 LIGHT</b> (ALRIGHT) (MCA) <b>5812281MAD</b>                             | ◆ DOUG E. FRESH                         |
| 26                           | <b>RE</b>  | 27             | <b>THE MOST BEAUTIFUL GIRL</b> (MCA) <b>5812281MAD</b>                       | ◆ PRINCE                                |
| 26                           | 20         | 14             | <b>IT ALL COMES DOWN TO THE MONEY</b> (T) <b>ORBITAL</b> <b>581138</b>       | ◆ TERMINATOR 2                          |
| 27                           | 19         | 40             | <b>DON'T GO BREAKING MY HEART</b> (MCA) <b>584795</b>                        | ◆ ELTON JOHN & RAUFAL                   |
| 28                           | 13         | 26             | <b>THE SIGN</b> (MCA) <b>584161</b>  | ◆ ACE OF BASE                           |
| 29                           | 14         | 20             | <b>CANTALOUPE (FUNK FANTASIA)</b> (MCA) <b>5812281MAD</b>                    | ◆ US3                                   |
| 30                           | 28         | 17             | <b>WHYTA MAN</b> (MCA) <b>5812281MAD</b>                                     | ◆ SALT-N-PEPE FEATURING EN Vogue        |
| 31                           | 22         | 21             | <b>JUST ANOTHER DAY</b> (MCA) <b>5812281MAD</b>                              | ◆ QUEEN LATIFAH                         |
| 32                           | <b>RE</b>  | 13             | <b>BORN TO ROLL</b> (MCA) <b>5812281MAD</b>                                  | ◆ MASTA AC INCORPORATED                 |
| 33                           | 29         | —              | <b>JOY (T) CAMPBELL RECORDS/ATLANTIC</b>                                     | ◆ STACEY OF JOY FEATURING CAROL LEAMING |
| 34                           | 39         | 37             | <b>IT AIN'T HARD TO TELL</b> (T) <b>COLUMBIA</b> <b>77320</b>                | ◆ NAS                                   |
| 35                           | 37         | 34             | <b>I CRIED THE TEARS</b> (MCA) <b>5812281MAD</b>                             | ◆ JOMANDA                               |
| 36                           | 30         | —              | <b>BELIEVE IN LOVE</b> (T) <b>ELECTRA</b> <b>66427</b>                       | ◆ TEDDY PENDERGRASS                     |
| 37                           | 26         | —              | <b>HOW DO YOU KNOW IT'S HOT</b> (MCA) <b>5812281MAD</b>                      | ◆ KEITH SWEAT                           |
| 38                           | 17         | 30             | <b>YOU LIKE HOW WE DO IT</b> (T) <b>PRIORITY</b> <b>52847</b>                | ◆ ICE CUBE                              |
| 39                           | 44         | 47             | <b>ON AND ON</b> (T) <b>VIRGIN</b> <b>38415</b>                              | ◆ SYNTHEM                               |
| 40                           | <b>RE</b>  | 7              | <b>U SERIO ME SWINGIN'</b> (T) <b>PERSPECTIVE</b> <b>7484MAM</b>             | ◆ MINT CONTOUR                          |
| 41                           | 36         | —              | <b>I WANNA ROCK</b> (T) <b>JMS</b> <b>42202</b>                              | ◆ JAZZY JEFF & FRESH PRINCE             |
| 42                           | <b>RE</b>  | 13             | <b>BECAUSE OF LOVE</b> (T) <b>VIRGIN</b> <b>38415</b>                        | ◆ JANET JACKSON                         |
| 43                           | <b>RE</b>  | 12             | <b>I'M IN THE MOOD</b> (MCA) <b>584161</b>                                   | ◆ CE CE PENITON                         |
| 44                           | 50         | 46             | <b>I'M OUTSTANDING</b> (MCA) <b>5842005</b>                                  | ◆ SHABUZZE O'NEAL                       |
| 45                           | <b>RE</b>  | 5              | <b>YOU USED TO HOLD ME '94</b> (STRICTLY RHYTHM) <b>112</b>                  | ◆ RALPH ROSARIO PRESENTS XAVIERA GOLF   |
| 46                           | <b>NEW</b> | 1              | <b>PLAY MY FUNK</b> (FROM "SUGAR HILL") (T) <b>DEPT</b> <b>2454MAMR BR05</b> | ◆ SIMPLE E                              |
| 47                           | 48         | 42             | <b>STAY ON THE 1314</b> (MCA) <b>5812281MAD</b>                              | ◆ ETHERNAL                              |
| 48                           | 35         | 24             | <b>GO TO GET IT</b> (MCA) <b>5812281MAD</b>                                  | ◆ CULTURE BEAT                          |
| 49                           | 34         | 45             | <b>ZUNGA ZENGO</b> (T) <b>DEPT</b> <b>2454MAMR BR05</b>                      | ◆ KOT                                   |
| 50                           | <b>NEW</b> | 1              | <b>SOMETHING TO REMEMBER</b> (MCA) <b>5812281MAD</b>                         | ◆ CONSCIOUS DAUGHTERS                   |

Ⓢ Titles with the greatest sales or club play increases this week. ◆ Videotape available. Catalog number is for cassette mini-singles, or vinyl mini-singles if cassette is unavailable. On some charts: (M) Cassette mini-single availability, (T) Vinyl mini-single availability. (C) CD mini-single availability. © 1994, Billboard® Publications.

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**if you ain't got it, you don't get it.**  
**"get it, got it, groove"**

FROM THE HOTTEST DANCE CAPITALS OF THE WORLD COMES THE FRESHEST HOME GROOVES IN YEARS WITH "GET IT, GOT IT, GROOVE," THE NEW DANCE COMPILATION FEATURING THE SMASH SINGLE FROM THE FOG BEEN A LONG TIME. PLUS THE #1 DANCE HIT I'M GONNA GET YOU BY BIZARRE INC., ARLINE BOURTAIN'S SHOT IN THE DARK, THE K. LONDON PRODUCTION CLUB'S WHO'S GONNA LUV ME, (FEATURING GINA BRIGHT) AND MANY MORE. THE FOG APPEARS COURTESY OF MIAMI SOUL RECORDS, INC. • BIZARRE INC APPEARS COURTESY OF VINYL SOLUTION. • THE K. LONDON PRODUCTION CLUB APPEARS COURTESY OF K&B RECORDS.



## Red Hot Lineup Set For AIDS Benefit

### Acts Pay Tribute To Influences On July Release

BY EDWARD MORRIS

NASHVILLE—Most of the recording has been completed for Mercury Records' "Red Hot + Country" album, which is set for release some time in July. Proceeds from the album will go to a variety of AIDS relief organizations.

Tribute is the theme of the album, with the two dozen acts involved paying their musical respects to those who have inspired and influenced their own work.

This will be the fourth album in the "Red Hot" series. It follows "Red Hot + Blue," "Red Hot + Dance," and "No Alternative," all of which were AIDS fundraisers.

The artists, their cuts, and their objects of tribute are: Kathy Mattea, "Rock Me On The Water" for Jackson Browne; Dolly Parton, "You Gotta Be Me Baby" for George Jones; Mary-Chapin Carpenter, "Ballad Of Willie Short" for John Jennings; Rodney Foster, "Close

Up The Honky Tonk" for Red Simpson and Buck Owens.

Also, Brooks & Dunn, "Folsom Prison Blues" for Johnny Cash; Mark Chesnut, "Goodbye Come Hard For Me" for Jerry Serrati; Nancy Griffith, "If These Walls Could Speak" for Jimmy Webb; Patti Loveless, "When I Reach The Place I'm Going" to acknowledge her Appalachian roots; and Sammy Kershaw, "I Know A Little" for Lynn Skynyrd.

Also, Johnny Cash, "Forever Young" for Bob Dylan; Billy Ray Cyrus, "Pictures Don't Lie" for Merle Haggard; the Mavericks, Carl Perkins, and Duane Eddy, "Matchbox" for Perkins; Vince Gill, Ricky Skaggs, Doc Watson, Randy Scruggs, and Earl Scruggs, "Keep On The Sunny Side" for the Carter Family; Marty Stuart, Jerry Sullivan, and Tammy Sullivan, "Up Above My Head/Blind Bartimus" in tribute to Stuart's gospel influences; Jimmie Dale Gilmore and Willie

Nelson, "Crazy" for Nelson.

A spokesman for the project says it is likely that Browne will lend his voice to Mattie's track, but that has not yet been confirmed.

John Carlin serves as executive producer of "Red Hot + Country," and Randy Scruggs is supervising musical producer.

According to a representative from the Red Hot organization in New York, all income from record sales—beyond the basic manufacturing and distribution expenses—will go to the charity, including all artist and publishing royalties.



Night To Hal. Marty Stuart, right, welcomes Hal Ketchum as a fellow member of the Grand Ole Opry. For his debut, Ketchum sang a duet with the legendary Forin Husley.

## Too Much Is Never Enough For Tribute Sets

### Collections Keep Creativity Flowing, Minds Expanding

WORTH KEEPING: Are the country music labels turning out too many "special" albums for the market to bear—an excess of dual, various-artist, and good-cause collections? Let's see: We've had the "Homecoming In Vegas," "Develly Hillsides," and "8 Seconds" movie soundtracks; Willie Nelson's star-studded "Across The Borderline"; "Common Thread: The Songs Of The Eagles"; "Honky Tonk Angels"; and "Rhythm Country & Blues." Soon we will get multi-artist tributes to George Jones and Merle Haggard, the "Red Hot + Country" AIDS relief set (see story, this page), another "Trio" album from Dolly Parton, Emmylou Harris, and Linda Ronstadt; and a Tammy Wynette disc assemblage that will include performances with Elton John, Sting, Cliff Richard, Aaron Neville, Smokey Robinson, Lyle Lovett, Wynonna, and Joe Diffie. No doubt there are other special projects of this nature simmering on Music Row.

Is it time to declare a moratorium on such packaging? Probably not—at least, not as long as the music is good and the artists are eager to perform it. And as long as it's not just a gimmick. Certainly, with each succeeding announcement of a new joint project, it will become more difficult to excite the media. This is a problem that will be exacerbated if the quality of music declines.

But the mere prospect of a decline is not a sufficient reason to halt a trend that offers great variety and value to record buyers. Each time someone buys an album primarily because it features a particular country artist—and, in so doing, gets the opportunity to hear other kinds of music by other artists—that person begins a provocative education, one that will first engage his or her imagination and then lead to other album purchases.

A corollary result, of course, is that these omnibus albums can jar and crack the belittling walls of formatting—against which most of us rage in private.

From a buyer's viewpoint, an imaginative mixture of artists and music within the same album is as natural and desirable as a well-programmed jukebox.

**MAKING THE ROUNDS:** Curb Records' Ronnie McDowell has written and recorded a song about the problems of crime in America that will be distributed to radio stations in all formats. Called "What's It Gonna Take," the song was inspired by the Jan. 30 slaying of four employees at a Taco Bell restaurant in Clarksville, Tenn. ... Edgar Struble of Hendersonville, Tenn., will compose the music for the Kenny Rogers TV movie "MacShayne

Final Roll Of The Dies." The movie will air on NBC-TV in April. Struble was Rogers' music director for 16 years ... Nashville's Halfway has licensed two of its home video titles for broadcast on the Arts & Entertainment channel: "Willie Nelson: My Life" and "Remembering Patmy" ... Laurie Lewis and her Grant Street band members Tom Rozum and Jerry Logan were injured in an automobile accident March 15 in Arizona. All are recovering well ... The Country Music Assn. has donated \$50,000 to the Leonard Bernstein Center For Education Through The Arts in Nashville. ... SESAC has made a \$10,000 grant to the music business department of Nashville's Belmont University.

For regular (and only) correspondent from Las Vegas, N.M., Jim Terr, sends us another song to demonstrate that not all country craziness resides on Music Row. Terr's offering is called "If I Can Save A Soul For Country (My Life Has Been Worthwhile)" and tells the touching story of a rustic lad who reduces (artificially) a health-food store clerk by introducing her to the music of Mary-Chapin Carpenter, and then gradually leading her, via Lorie Morgan, Clint Black, and Tom T. Hall, to George Jones. Terr clearly is a menace to musical serenity, and we advise purists in all genres to keep their distance.

**MARK YOUR CALENDAR:** Hank Williams Jr. will give concerts in Tokyo and Oita, Japan, April 20 and 23, respectively. His appearances will be taped for a TNN special. The shows are sponsored by the Nippon Corp. ... Alabama will stage its 19th June Jam June 11 in Fort Payne, Ala. In addition to the host act, Vince Gill, Diamond Rio, Aaron Tippin, Patty Loveless, Confederate Railroad, Michelle Wright, Neal McCoy, Lee Roy Farrell, Steve Wariner, Mark Collie, John Berry, Clinton Gregory, and Dallas County Line will perform. To date, the event has raised \$3 million for charities. ... Chicago's Museum Of Broadcast Communications and the Country Music Foundation will present "Country Music: On The Air" June 25-Sept. 30 at the Chicago Cultural Center. It will include the seminars "Cowboys And Crooners: Historic Perspectives Of Country Music" (July 7), "TNN: Then 'N' Now" (July 28), "Grand Ole Opry: 60th Anniversary Of Country Music" (Aug. 15), "Country Coast To Coast" (Sept. 8), and "Music To Look At: Country Music Videos" (Sept. 29) ... The International Bluegrass Music Assn.'s annual "World Of Bluegrass" will be held Sept. 19-25 in Owensboro, Ky.

## Stars Keep On Truckin'

### With Upcoming Promo Tour

BY STEVE TRAIMAN

NEW YORK—One of the hottest items in country music collectibles is likely to be the Buddy L Sonic Haulers, a set of three die-cast, tail-tailed replicas of the Kenworth Aerodyne 18-wheel "big rigs" that travel with the shows of Billy Ray Cyrus, Randy Travis, and Clint Black.

In an innovative licensing deal arranged through Paul Oursler of Nashville-based Music Concepts, the actual operation of the country-star offers a personal message when a button is pushed on the open-sided "Try Me" package. There's also a four-color likeness of each star on

addition to the Randy Travis Gift Shop on Music Row. "As soon as they come out, we'll be carrying them, and the trucks should be a big hit," Travis says. "I'm excited about the actual operation of the country-star collector's item and being part of this unique collectibles program that should appeal to all my fans and their kids."

Speaking for Billy Ray Cyrus, manager Jack McFadden notes that Cyrus "hasn't seen the final version yet, but he was really excited about the idea. The current tour will go on through the rest of the year, and we expect Great Entertainment Merchandise, our New York-based licensee, to add the trucks to Billy Ray's line as soon as they're available."

Clint Black's manager, Stan Moss of Marsden Music Entertainment, says, "We've been very involved with approval every step of the way since Paul came to us with the deal. He was great to work with. So the trucks are a natural extension of the artist's needs. It is [his or her] name and likeness that in effect creates the sale. . . . I see these trucks as a very long-term way to help continue building country music awareness with both kids and collectors. The project has been endorsed by the Country Music Assn. and should keep building a new audience for Clint, Randy, and Billy Ray in a major way."

Mark Nathan, Buddy L's director of marketing, says, "When I joined Buddy L about eight years ago, I wanted to do something different and saw there wasn't much country in the toy vehicle market. But we use a lot of trendy colors that attract kids, the

(Continued on page 31)



the side of the 22-inch-long truck—and great sound effects. A turn of the key activates sounds of the engine starting and idling. The push of a button sounds the horn, and a push of the truck in reverse sounds the "beep-beep-beep" backup warning. The first units are due to ship to retail outlets in May, and will be on Music City toy store shelves at a suggested list price of less than \$30 each in plenty of time for Fan Fair, June 8-10. All three artists say they are excited about the project, but each views the trucks' appeal in a slightly different way.

Travis and his manager, Lib Hatcher, see the truck as a natural



by Edward Morris

# Country Stars Make A Play For Radio At CRS



**I Know Him.** Billy Ray Cyrus, who opened the CRS with an early-morning performance, directs the attention to fellow best seller Garth Brooks. The latter was on hand to pick up an artist humanitarian award from Country Radio Broadcasters.



**Jammers.** A string of the label's finest strutted their stuff at the Arista Records Jam. Among them, from left, were Kix Brooks (Brooks & Dunn), Steve Warner, Rodney Foster, Alan Jackson, label chief Tim DuBois, and Ronnie Dunn (Brooks & Dunn).



**Giant Summitt.** Frolicking in the Giant Records suite during CRS were, from left, Tom Holliday, PD at WBWN, Bloomington, Ill.; Giant artist Deborah Allen; Giant/Nashville president James Stroud, VP of promotion Nick Hunter, and former baseball player Pete Rose.

It didn't matter whether you were a developing act or a superstar, the Country Radio Seminar in Nashville was the place to be March 2-5. A record number of radio personnel came to town to see country's prevailing talent in an almost around-the-clock series of concerts and showcases.



**The Smile Squad.** Following his featured performance on Unistar Radio Network's "Acoustic Country" show, Warner Bros. recording artist Travis Tritt, third from left, takes time to celebrate. Joining him, from left, are Ken Kragen, his manager; Ed Salmon, Unistar; Pam Green, Unistar; and Bill Mayne, Warner Bros. Records.



**The Cafe Crowd.** MCA Records set up the MCA Cafe to introduce its artists to CRS registrants. Here are some of those who performed and attended. Standing, from left, are Robert Reynolds of the Mavericks, Mark Collie, Mac McAnelly, Marty Stuart, Trisha Yearwood, Rodney Crowell, and Raul Malo of the Mavericks. Kneeling are Tim Casson of B105/980 Cincinnati; Larry Hughes, western regional promotion director, MCA/Nashville; Scott Borchetta, VP of national promotion, MCA/Nashville; and Kerry Wolfe of WMIL, Milwaukee.



**Full Plate.** Mercury Records' Kathy Mattes, fourth from left, and Columbia Records' Ricky Van Shelton, second from right, entertained CRS registrants at the annual ASCAP luncheon. Also attending were, from left, Luke Lewis, president of Mercury/Nashville; Dave Nichols, executive director of Country Radio Broadcasters; Ed Salmon, CRB president; Merin Littlefield, associate director, ASCAP; Connie Bradley, southern regional executive director, ASCAP; and Allen Butler, executive VP/GM, Sony Music.



**McCoys' Buddy.** Buddy Owens, left, of KNIX Phoenix congratulates Atlantic Records' Neel McCoy following his showcase performance at CRS.



**Regrets.** Doug Phelps, of Asylum Records' Brother Phelps, explains to the audience at the CRS New Faces show that his brother, Ricky Lee, is too ill to perform. The missing Phelps was sidelined by a ruptured appendix.



**Nautical Nippers.** Descending a staircase on the General Jackson showboat are the RCA Records execs and artists who threw a floating party for CRS registrants. In the front row, from left, are singers Martina McBride and Clint Black and RCA VP/GM Thom Schuyler. In the second row, from left, are David Gales, RCA's VP of label operations; singer Andy Chids; VP of A&R Garth Davis; and Dale Turner, director of national country promotion.



**The Joy/Rick Club.** Columbia Records' Joy Lynn White, third from left, and Rick Trevino, far right, are surrounded by admirers. Shown with them, from left, are Nancy Richmond, Columbia southwest regional promotion manager; Greg Stevens from KRST Albuquerque, N. M.; and Sami Cruise from KOLT Albuquerque.



**Dawdling With Doug.** BNA Entertainment's Doug Supernaw presided the flesh during the CRS artist-attendee reception. With him here, from left, are Chuck Thigard, BNA's director of national promotion; Frank Dawson of KAYD Beaumont, Tex.; Supernaw; Bob Moody of WPOG Baltimore; Country Radio Broadcasters board member Charlie Monk; and Mike Brophy of WXTU Philadelphia.



# Billboard HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 153 COUNTRY STATIONS WERE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

FOR WEEK ENDING APR. 2, 1994

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE         | ARTIST   |
|-----------|-----------|----------------|---------------|--|
| 1         | 1         | 12             | *** No. 1 *** | *** LITTLE TEXAS ***   |
| 1         | 4         | 10             | 12            | ◆ LITTLE TEXAS<br>"I'M LONELY (GAMMA 5 COVER BY HOWIE D. SMITH & LITTLE TEXAS)"<br>♫ WEAVER MUSIC  |
| 2         | 1         | 1              | 16            | ◆ NEAL MCCOY<br>"NO DOUBT ABOUT IT"<br>♫ WEAVER MUSIC  |
| 3         | 3         | 9              | 16            | ◆ GARTH BROOKS<br>"STANDING OUTSIDE THE FIRE"<br>♫ WEAVER MUSIC                                    |
| 4         | 7         | 12             | 10            | ◆ ALAN JACKSON<br>"I WISH YOU CAN'T HAVE IT ALL"<br>♫ WEAVER MUSIC                                 |
| 5         | 2         | 4              | 16            | ◆ MARY-CHAPIN CARPENTIER<br>"HE THINKS HE'LL KEEP HER"<br>♫ WEAVER MUSIC                           |
| 6         | 10        | 17             | 13            | ◆ LEE RAY PARNELL<br>"I'M HOLDING MY OWN"<br>♫ WEAVER MUSIC  |
| 7         | 13        | 16             | 9             | ◆ TRACY LAWRENCE<br>"IF THE GOOD DIE FIRST"<br>♫ WEAVER MUSIC                                      |
| 8         | 14        | 15             | 13            | ◆ MARTINA MCGIBRE<br>"LIFE #9"<br>♫ WEAVER MUSIC   |
| 9         | 5         | 2              | 13            | ◆ VINCE GILL<br>"TRYIN' TO GET OVER YOU"<br>♫ WEAVER MUSIC   |
| 10        | 9         | 14             | 11            | ◆ TIM MCGRAW<br>"INDIAN OUTLAW"<br>♫ WEAVER MUSIC  |
| 11        | 16        | 13             | 12            | ◆ SAMMY KERSHAW<br>"I CAN'T REACH HER ANYMORE"<br>♫ WEAVER MUSIC                                   |
| 12        | 15        | 18             | 7             | ◆ WYONNA<br>"FROM BOTTOM"<br>♫ WEAVER MUSIC  |
| 13        | 24        | 23             | 12            | ◆ FAITH HILL<br>"PIECE OF MY HEART"<br>♫ WEAVER MUSIC  |
| 14        | 22        | 23             | 12            | ◆ TANTA TUCKER<br>"WE DON'T HAVE TO DO THIS"<br>♫ WEAVER MUSIC                                     |
| 15        | 6         | 3              | 17            | ◆ JOHN ANDERSON<br>"I'VE GOT IT MADE"<br>♫ WEAVER MUSIC  |
| 16        | 8         | 6              | 17            | ◆ COLLIN RAYE<br>"THAT'S MY STRIDY"<br>♫ WEAVER MUSIC  |
| 17        | 21        | 21             | 16            | ◆ BILLY RAY Cyrus<br>"WORDS BY HEART"<br>♫ WEAVER MUSIC  |
| 18        | 25        | 28             | 8             | ◆ SHENANDOAH<br>"IF BUSSA CAN DANCE (I CAN TOO)"<br>♫ WEAVER MUSIC                                 |
| 19        | 27        | 30             | 6             | ◆ DOUG STONE<br>"A DICK TO A DOLLAR"<br>♫ WEAVER MUSIC   |
| 20        | 29        | 35             | 5             | ◆ CLINT BLACK<br>"A GOOD RUN OF BAD LUCK"<br>♫ WEAVER MUSIC  |
| 21        | 24        | 25             | 12            | ◆ RICKY VAN SHELTON<br>"WHERE WAS I"<br>♫ WEAVER MUSIC   |
| 22        | 20        | 29             | 9             | ◆ TRISHA YEAZOWAY<br>"BETTER YOUR HEART THAN MINE"<br>♫ WEAVER MUSIC                               |
| 23        | 12        | 5              | 17            | ◆ BROOKS & DUNN<br>"ROCK MY WORLD (LITTLE COUNTRY GIRL)"<br>♫ WEAVER MUSIC                         |
| 24        | 14        | 19             | 17            | ◆ MARK O'SWALT<br>"I JUST WANTED YOU TO KNOW"<br>♫ WEAVER MUSIC                                    |
| 25        | 32        | 38             | 7             | ◆ DWIGHT YODanis<br>"TRY NOT TO LOOK SO PRETTY"<br>♫ WEAVER MUSIC                                  |
| 26        | 30        | 31             | 9             | ◆ DOUG SUPERMAN<br>"RED AND RIO GRANDE"<br>♫ WEAVER MUSIC  |
| 27        | 18        | 11             | 20            | ◆ BLANKIN' WKK<br>"GOODBYE SAYS IT ALL"<br>♫ WEAVER MUSIC  |
| 28        | 33        | 36             | 8             | ◆ JOHN GERRY<br>"YOUR LOVE AMAZES ME"<br>♫ WEAVER MUSIC  |
| 29        | 39        | 48             | 4             | ◆ RANDY TRAVIS<br>"BEFORE YOU KILL US ALL"<br>♫ WEAVER MUSIC                                       |
| 30        | 43        | 56             | 6             | ◆ GEORGE STRUT<br>"LOVERING"<br>♫ WEAVER MUSIC   |
| 31        | 36        | 41             | 6             | ◆ CLAY WALKER<br>"WHERE DO I FIT IN THE PICTURE"<br>♫ WEAVER MUSIC                                 |
| 32        | 26        | 20             | 16            | ◆ JOHN MICHAEL MCKENRY<br>"I SWEAR"<br>♫ WEAVER MUSIC  |
| 33        | 31        | 34             | 14            | ◆ MARY STUART<br>"KISS ME, I'M GONE"<br>♫ WEAVER MUSIC   |
| 34        | 37        | 42             | 14            | ◆ THE MAVEBICKS<br>"WHAT A CRYING SHAME"<br>♫ WEAVER MUSIC   |
| 35        | 11        | 7              | 16            | ◆ REBA MCKENZIE<br>"THEY ASKED ABOUT YOU"<br>♫ WEAVER MUSIC  |
| 36        | 17        | 8              | 16            | ◆ T.L.C. A.S.U.<br>"SILENT ALL THESE YEARS (I'VE BEEN SILENT)"<br>♫ WEAVER MUSIC                   |
| 37        | 54        | 69             | 3             | ◆ ROPE THE MOND<br>"STATE OF MIND"<br>♫ WEAVER MUSIC   |
| 38        | 40        | 56             | 2             | ◆ IN MY OWN BACKYARD<br>"WISH I COULD KNOW NOW"<br>♫ WEAVER MUSIC                                  |
| 39        | 46        | 52             | 4             | ◆ HEY CINDERELLA<br>"I'D LIKE TO HAVE THAT ONE BACK"<br>♫ WEAVER MUSIC                             |
| 40        | 50        | 54             | 3             | ◆ OUTSKIRTS OF TOWN<br>"HONKY TONK CROWD"<br>♫ WEAVER MUSIC  |
| 41        | 41        | 26             | 18            | ◆ DADDY NEVER WAS THE CADILLAC KID<br>"IF IT WASN'T FOR HER I WOULDN'T HAVE YOU"<br>♫ WEAVER MUSIC |
| 42        | 38        | 33             | 18            | ◆ HOW CAN I HELP YOU SAY GOODBYE<br>"SPILLED PERUVIAN"<br>♫ WEAVER MUSIC                           |
| 43        | 44        | 47             | 8             | ◆ MY NIGHT TO HOWL<br>"WALKING AWAY A WINNER"<br>♫ WEAVER MUSIC                                    |
| 44        | 45        | 51             | 6             | ◆ HONKY TONK SUPERMAN<br>"YOU WILL"<br>♫ WEAVER MUSIC  |
| 45        | 53        | 54             | 5             | ◆ DANCE IN A WHILE<br>"NEVER BIT A BULLET LIKE THIS"<br>♫ WEAVER MUSIC                             |
| 46        | 53        | 54             | 5             | ◆ BOBBY RAY<br>"JUST DANCE"<br>♫ WEAVER MUSIC  |
| 47        | 37        | 27             | 19            | ◆ STONE COLD COUNTRY<br>"EAGLE OVER ANGEL"<br>♫ WEAVER MUSIC                                       |
| 48        | 57        | 61             | 5             | ◆ THEY DON'T MAKE 'EM LIKE THAT ANYMORE<br>"SIMPLE LIFE"<br>♫ WEAVER MUSIC                         |
| 49        | 63        | —              | —             | ◆ SHENANDOAH<br>"I LOVE YOU 'CAUSE I WANT TO"<br>♫ WEAVER MUSIC                                    |
| 50        | 58        | 59             | 5             | ◆ WOMAN, SENSUOUS WOMAN<br>"IN MY HEART YOU"<br>♫ WEAVER MUSIC                                     |
| 51        | 65        | —              | —             | ◆ LOOKIN' IN THE SAME DIRECTION<br>"LET THE PICTURE PAINT ITSELF"<br>♫ WEAVER MUSIC                |
| 52        | 49        | 47             | 8             | ◆ CLOSING TIME<br>"JAMIE'S GONE FISHIN'"<br>♫ WEAVER MUSIC   |
| 53        | 51        | 45             | 13            | ◆ NO MORE COUNTRY<br>"DON'T TAKE THE GIRL"<br>♫ WEAVER MUSIC                                       |
| 54        | 58        | 59             | 5             | ◆ SAWMILL ROAD<br>"IF I HAD ONLY KNOWN"<br>♫ WEAVER MUSIC  |
| 55        | 59        | 57             | 5             | ◆ CONFESSIN' MY LOVE<br>"YOUNG LUCK"<br>♫ WEAVER MUSIC   |
| 56        | 61        | 64             | 5             | ◆ SHENANDOAH<br>"WHAT'S IT TO DO WITH ME"<br>♫ WEAVER MUSIC  |
| 57        | 62        | 65             | 17            | ◆ SCISSOR SUPERMAN<br>"ONE MORE LAST CHANCE"<br>♫ WEAVER MUSIC                                     |
| 58        | 53        | 50             | 14            | ◆ REBA MCKENZIE<br>"I'M NOT A COUNTRY GIRL"<br>♫ WEAVER MUSIC                                      |
| 59        | 66        | 80             | 6             | ◆ SHAWN CAMP<br>"THANK YOU FOR YOU"<br>♫ WEAVER MUSIC  |
| 60        | 66        | 80             | 6             | ◆ TRACY BRIDGEMAN<br>"I'M NOT A COUNTRY GIRL"<br>♫ WEAVER MUSIC                                    |
| 61        | 66        | 80             | 6             | ◆ TRACY BRIDGEMAN<br>"I'M NOT A COUNTRY GIRL"<br>♫ WEAVER MUSIC                                    |
| 62        | 66        | 80             | 6             | ◆ TRACY BRIDGEMAN<br>"I'M NOT A COUNTRY GIRL"<br>♫ WEAVER MUSIC                                    |
| 63        | 66        | 80             | 6             | ◆ TRACY BRIDGEMAN<br>"I'M NOT A COUNTRY GIRL"<br>♫ WEAVER MUSIC                                    |
| 64        | 66        | 80             | 6             | ◆ TRACY BRIDGEMAN<br>"I'M NOT A COUNTRY GIRL"<br>♫ WEAVER MUSIC                                    |
| 65        | 66        | 80             | 6             | ◆ TRACY BRIDGEMAN<br>"I'M NOT A COUNTRY GIRL"<br>♫ WEAVER MUSIC                                    |
| 66        | 66        | 80             | 6             | ◆ TRACY BRIDGEMAN<br>"I'M NOT A COUNTRY GIRL"<br>♫ WEAVER MUSIC                                    |
| 67        | 66        | 80             | 6             | ◆ TRACY BRIDGEMAN<br>"I'M NOT A COUNTRY GIRL"<br>♫ WEAVER MUSIC                                    |
| 68        | 66        | 80             | 6             | ◆ TRACY BRIDGEMAN<br>"I'M NOT A COUNTRY GIRL"<br>♫ WEAVER MUSIC                                    |
| 69        | 66        | 80             | 6             | ◆ TRACY BRIDGEMAN<br>"I'M NOT A COUNTRY GIRL"<br>♫ WEAVER MUSIC                                    |
| 70        | 66        | 80             | 6             | ◆ TRACY BRIDGEMAN<br>"I'M NOT A COUNTRY GIRL"<br>♫ WEAVER MUSIC                                    |
| 71        | 66        | 80             | 6             | ◆ TRACY BRIDGEMAN<br>"I'M NOT A COUNTRY GIRL"<br>♫ WEAVER MUSIC                                    |
| 72        | 66        | 80             | 6             | ◆ TRACY BRIDGEMAN<br>"I'M NOT A COUNTRY GIRL"<br>♫ WEAVER MUSIC                                    |
| 73        | 66        | 80             | 6             | ◆ TRACY BRIDGEMAN<br>"I'M NOT A COUNTRY GIRL"<br>♫ WEAVER MUSIC                                    |
| 74        | 66        | 80             | 6             | ◆ TRACY BRIDGEMAN<br>"I'M NOT A COUNTRY GIRL"<br>♫ WEAVER MUSIC                                    |
| 75        | 66        | 80             | 6             | ◆ TRACY BRIDGEMAN<br>"I'M NOT A COUNTRY GIRL"<br>♫ WEAVER MUSIC                                    |

### HOT COUNTRY RECURRENTS

|    |   |   |    |  |
|----|---|---|----|--|
| 1  | — | — | 1  | ◆ TAKE IT EASY<br>"A LITTLE LESS TALK AND A LOT MORE ACTION"<br>♫ WEAVER MUSIC |
| 2  | — | — | 2  | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 3  | — | — | 3  | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 4  | — | — | 4  | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 5  | — | — | 5  | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 6  | — | — | 6  | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 7  | — | — | 7  | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 8  | — | — | 8  | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 9  | — | — | 9  | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 10 | — | — | 10 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 11 | — | — | 11 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 12 | — | — | 12 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 13 | — | — | 13 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 14 | — | — | 14 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 15 | — | — | 15 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 16 | — | — | 16 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 17 | — | — | 17 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 18 | — | — | 18 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 19 | — | — | 19 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 20 | — | — | 20 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 21 | — | — | 21 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 22 | — | — | 22 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 23 | — | — | 23 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 24 | — | — | 24 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 25 | — | — | 25 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 26 | — | — | 26 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 27 | — | — | 27 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 28 | — | — | 28 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 29 | — | — | 29 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 30 | — | — | 30 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 31 | — | — | 31 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 32 | — | — | 32 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 33 | — | — | 33 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 34 | — | — | 34 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 35 | — | — | 35 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 36 | — | — | 36 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 37 | — | — | 37 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 38 | — | — | 38 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 39 | — | — | 39 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 40 | — | — | 40 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 41 | — | — | 41 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 42 | — | — | 42 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 43 | — | — | 43 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 44 | — | — | 44 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 45 | — | — | 45 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 46 | — | — | 46 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 47 | — | — | 47 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 48 | — | — | 48 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 49 | — | — | 49 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 50 | — | — | 50 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 51 | — | — | 51 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 52 | — | — | 52 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 53 | — | — | 53 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 54 | — | — | 54 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 55 | — | — | 55 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 56 | — | — | 56 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 57 | — | — | 57 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 58 | — | — | 58 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 59 | — | — | 59 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 60 | — | — | 60 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 61 | — | — | 61 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 62 | — | — | 62 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 63 | — | — | 63 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 64 | — | — | 64 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 65 | — | — | 65 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 66 | — | — | 66 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 67 | — | — | 67 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 68 | — | — | 68 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 69 | — | — | 69 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 70 | — | — | 70 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 71 | — | — | 71 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 72 | — | — | 72 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 73 | — | — | 73 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 74 | — | — | 74 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |
| 75 | — | — | 75 | ◆ JOHN DEERE GREEN<br>"WILD AS YOU"<br>♫ WEAVER MUSIC                          |



# CLINT BLACK



Nominated for 5 1994 Academy of  
Country Music Awards:

- Entertainer of the Year
- Top Male Vocalist
- Single Record of the Year
- Top Vocal Duet
- Album of the Year

*The Good Run  
continues...*

- Over 7.5 million records sold
- 11 number one singles
- 15 top 5 singles
- 8 number one videos

"1993 Writer/Artist of the Year Award"  
Nashville Songwriters Association  
International

"1993 Top Country Songwriter"  
Music Row Magazine

Congratulations from RCA-Nashville  
and Mores, Nanas, Shea Entertainment



| THIS WEEK                            | LAST WEEK | WEEKS ON CHART | ARTIST   | TITLE                             | PEAK POSITION |
|--------------------------------------|-----------|----------------|--|-----------------------------------|---------------|
| <b>*** No. 1/Greatest Gainer ***</b> |           |                |  |                                   |               |
| 1                                    | 2         | 3              | <b>VARIOUS ARTISTS</b><br>MCA 12065 (10/96/1/96) 2 weeks at No. 1      | <b>RHYTHM COUNTRY &amp; BLUES</b> |               |
| 2                                    | 2         | 2              | <b>JOHN MICHAEL MONTGOMERY</b> ▲ ATLANTIC 82339 (9/30/15/96)           | <b>KICKIN' IT UP</b>              | 1             |
| 2                                    | 2         | 2              | <b>SONDRACK</b> MCA 10077 (10/80/1/96)                                 | <b>8 SECONDS '3</b>               | 3             |
| 4                                    | 3         | 3              | <b>VARIOUS ARTISTS</b> ▲ COMMON THREAD, THE SONGS OF THE EAGLES 1      |                                   |               |
| 5                                    | 5         | 25             | <b>REID WILMORE</b> ▲ MCA 12066 (10/30/15/96)                          | <b>GREATEST HITS VOLUME TWO</b>   | 1             |
| 6                                    | 7         | 29             | <b>GARTH BROOKS</b> ▲ LIBERTY 80857 (10/90/1/96)                       | <b>IN PICES</b>                   | 1             |
| 7                                    | 6         | 76             | <b>ALAN JACKSON</b> ▲ A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVIN') 1 |                                   |               |
| 8                                    | 8         | 9              | <b>MARY-CHAPIN CARPENTER</b> ▲ COLUMBIA 68911 (10/11/15/96)            | <b>COME ON COME ON</b>            | 6             |
| 9                                    | 10        | 45             | <b>LITTLE TEXAS</b> ▲ WARNER BROS. 45279 (9/30/15/96)                  | <b>BIG TIME</b>                   | 8             |
| 10                                   | 9         | 8              | <b>BROOKS &amp; DUNN</b> ▲ ARESTA 18714 (10/90/15/96)                  | <b>HARD WORKIN' MAN</b>           | 2             |
| 11                                   | 10        | 81             | <b>VINCE GILL</b> ▲ MCA 12063 (10/90/15/96)                            | <b>I STILL BELIEVE IN YOU</b>     | 3             |
| 12                                   | 13        | 19             | <b>FAITH HILL</b> WARNER BROS. 43899 (9/30/15/96)                      | <b>TAKE ME AS I AM</b>            | 12            |
| 13                                   | 12        | 15             | <b>GEORGE STRAIT</b> ▲ MCA 10051 (10/90/15/96)                         | <b>PURE COUNTRY (SOUNDTRACK)</b>  | 1             |
| 14                                   | 17        | 21             | <b>NEAL MCCOY</b> ATLANTIC 82566 (10/90/15/96)                         | <b>NO DOUBT ABOUT IT</b>          | 14            |
| 15                                   | 14        | 52             | <b>DWAYNE YOAKAM</b> ▲ REPRISE 45244 (WARNER BROS. 10/90/15/96)        | <b>THIS TIME</b>                  | 4             |
| 16                                   | 15        | 16             | <b>CLAY WALKER</b> ▲ SONY 24611 (WARNER BROS. 9/30/15/96)              | <b>CLAY WALKER</b>                | 8             |
| 17                                   | 16        | 17             | <b>GEORGE STRAIT</b> ▲ MCA 10077 (10/90/15/96)                         | <b>EASY COME, EASY GO</b>         | 2             |
| 18                                   | 21        | 19             | <b>BLACKHAWK</b> ARESTA 18708 (9/30/15/96)                             | <b>BLACKHAWK</b>                  | 17            |
| 19                                   | 20        | 14             | <b>COLLIN RAYE</b> ▲ EPIC 529525 (SONY 9/30/15/96)                     | <b>EXTREMES</b>                   | 12            |
| 20                                   | 18        | 99             | <b>CONFEDERATE RAILROAD</b> ▲ MCA 12064 (10/90/15/96)                  | <b>CONFEDERATE RAILROAD</b>       | 7             |
| 21                                   | 19        | 20             | <b>WYNNONA</b> ▲ CLAR 10024 (MCA 10/90/15/96)                          | <b>TELL ME WHY</b>                | 1             |
| 22                                   | 22        | 23             | <b>CLINT BLACK</b> ▲ MCA 14229 (9/30/15/96)                            | <b>THE TON TO KILL</b>            | 2             |
| 23                                   | 23        | 25             | <b>JOE DUFFIN</b> COLUMBIA 68509 (9/30/15/96)                          | <b>NO TICKET TO RIDE</b>          | 23            |
| 24                                   | 24        | 22             | <b>RICK TRIVINO</b> ▲ EPIC 52802 (SONY 10/10/15/96)                    | <b>HONKY TONK ATTITUDE</b>        | 19            |
| 25                                   | 27        | 184            | <b>GARTH BROOKS</b> ▲ MCA 10077 (10/90/15/96)                          | <b>NO FENCES</b>                  | 1             |
| 26                                   | 27        | 25             | <b>BROOKS &amp; DUNN</b> ▲ ARESTA 18608 (9/30/15/96)                   | <b>BRAND NEW MAN</b>              | 3             |
| 27                                   | 26        | 24             | <b>JOHN MICHAEL MONTGOMERY</b> ▲ ATLANTIC 82406 (9/30/15/96)           | <b>LIFE'S A DANCE</b>             | 4             |
| <b>*** HOT SHOT DEBUT ***</b>        |           |                |  |                                   |               |
| 28                                   | NEW       | 1              | <b>MARTY STUART</b> MCA 10880 (10/90/15/96)                            | <b>LOVE AND LUCK</b>              | 28            |
| 29                                   | 49        | 2              | <b>BILLY DEAN</b> LIBERTY 20387 (10/90/15/96)                          | <b>GREATEST HITS</b>              | 29            |
| 30                                   | 28        | 29             | <b>SAMMY KERSHAW</b> ▲ MCA 10050 (10/90/15/96)                         | <b>HAUNTED HEART</b>              | 21            |
| 31                                   | 31        | 32             | <b>TOBY KEITH</b> ▲ MERCURY 81423 (9/30/15/96)                         | <b>TOBY KEITH</b>                 | 19            |
| 32                                   | 29        | 28             | <b>BOY HOWDY</b> CLIP 7356 (10/90/15/96)                               | <b>SHE'D GIVE ANYTHING</b>        | 17            |
| 33                                   | 32        | 34             | <b>GARTH BROOKS</b> ▲ LIBERTY 80870 (9/30/15/96)                       | <b>GARTH BROOKS</b>               | 2             |
| 34                                   | 34        | 30             | <b>BILLY RAY CYRUS</b> ▲ MERCURY 81191 (10/90/15/96)                   | <b>IT WON'T BE THE LAST</b>       | 1             |
| 35                                   | 31        | 31             | <b>SUZY BOGUSS</b> LIBERTY 10213 (10/90/15/96)                         | <b>SOMETHING UP MY SLEEVE</b>     | 27            |
| 36                                   | 30        | 30             | <b>MARY CHESNUTT</b> ▲ MCA 10881 (10/90/15/96)                         | <b>ALMOST GOODBYE</b>             | 6             |
| 37                                   | 35        | 48             | <b>THE MIVERKES</b> MCA 10882 (10/90/15/96)                            | <b>WHAT A CRYING SHAME</b>        | 35            |

▲ Artists with the greatest sales gains this week. \* Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units, with multi-platinum sales indicated by a numeral following the symbol. \*Albums included in RIAA's most popular genre, and CD prices for RCA and SONY labels, are suggested. Title, prices marked EP, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Parenthesis indicates biggest percentage gain. Masterpiece Impact shows albums released from Herb Alpert's Blue Thumb. \* indicates past or present Heatsaver. H#1, 1994, Billboard® Communications, and SoundScan, Inc.

| THIS WEEK                 | LAST WEEK | WEEKS ON CHART | ARTIST   | TITLE                              | PEAK POSITION |
|---------------------------|-----------|----------------|--|------------------------------------|---------------|
| 38                        | 59        | 2              | <b>SUZY BOGUSS</b> LIBERTY 20467 (10/90/15/96)                       | <b>GREATEST HITS</b>               | 38            |
| 35                        | 41        | 35             | <b>TERRY LAWRENCE</b> ▲ ATLANTIC 82408 (9/30/15/96)                  | <b>ALBIS</b>                       | 5             |
| 40                        | 38        | 37             | <b>BILLY RAY CYRUS</b> ▲ MERCURY 80868 (10/90/15/96)                 | <b>SOME GAVE AWAY</b>              | 11            |
| 41                        | 35        | 23             | <b>ALABAMA</b> MCA 10296 (9/10/15/96)                                | <b>CHEAP SEATS</b>                 | 15            |
| 42                        | 18        | 32             | <b>AARON TIPPIN</b> ▲ MCA 14215 (10/90/15/96)                        | <b>CALL OF THE WILD</b>            | 5             |
| 43                        | 39        | 26             | <b>TRISHA YEAZELLE</b> ▲ MCA 10911 (10/90/15/96)                     | <b>THE SONGS REMEMBERS</b>         | 6             |
| 44                        | 44        | 41             | <b>DOUG SUPERMAN</b> MCA 66132 (10/90/15/96)                         | <b>RED AND ROY GRANDE</b>          | 27            |
| 45                        | 49        | 43             | <b>GARTH BROOKS</b> ▲ MCA 10912 (10/90/15/96)                        | <b>ROPIN' THE WIND</b>             | 1             |
| 46                        | 42        | 103            | <b>WYNNONA</b> ▲ CLAR 10024 (MCA 10/90/15/96)                        | <b>WYNNONA</b>                     | 1             |
| 47                        | 58        | 45             | <b>PATTY LOVELESS</b> ▲ EPIC 52265 (SONY 9/30/15/96)                 | <b>ONLY WHAT I FEEL</b>            | 13            |
| 48                        | 48        | 44             | <b>TANTA TUCKER</b> LIBERTY 80848 (10/90/15/96)                      | <b>SOON</b>                        | 18            |
| 49                        | 37        | 46             | <b>WILLIE NELSON</b> JUSTICE 1401 (10/90/15/96)                      | <b>MOONLIGHT BECOMES YOU</b>       | 37            |
| 50                        | 46        | 42             | <b>SAWYER BROWN</b> GRANT 7326 (10/90/15/96)                         | <b>OUTSKIRTS OF TOWN</b>           | 13            |
| 51                        | 53        | 54             | <b>MARTINA MCBRIDE</b> MCA 6488 (9/30/15/96)                         | <b>THE WAY THAT I AM</b>           | 50            |
| 52                        | 45        | 47             | <b>JOHN ANDERSON</b> MCA 6222 (10/90/15/96)                          | <b>SOLID GROUND</b>                | 12            |
| <b>*** PACESETTER ***</b> |           |                |  |                                    |               |
| 53                        | 72        | 2              | <b>CHRIS LUDOW</b> LIBERTY 20418 (10/90/15/96)                       | <b>BEST OF</b>                     | 53            |
| 54                        | 47        | 42             | <b>DOUG STONE</b> EPIC 52770 (SONY 9/30/15/96)                       | <b>MORE LOVE</b>                   | 20            |
| 55                        | 50        | 53             | <b>LORRIE MORGAN</b> ▲ MCA 6047 (10/90/15/96)                        | <b>WATCH ME</b>                    | 15            |
| 56                        | 47        | 2              | <b>JOHN BERRY</b> LIBERTY 80422 (9/30/15/96)                         | <b>JOHN BERRY</b>                  | 56            |
| 57                        | 54        | 52             | <b>VARIOUS ARTISTS</b> ▲ TEL 6099 (9/30/15/96)                       | <b>TODAY'S TOP COUNTRY</b>         | 37            |
| 58                        | 52        | 57             | <b>JEFF FOXWORTH</b> BUREAU 8075 (10/90/15/96)                       | <b>YOU MIGHT BE A REDNECK F...</b> | 52            |
| 59                        | 56        | 55             | <b>JOHN ANDERSON</b> ▲ MCA 6122 (9/30/15/96)                         | <b>SEMINOLE WIND</b>               | 10            |
| 60                        | 57        | 56             | <b>ALAN JACKSON</b> ▲ ARESTA 1861 (9/30/15/96)                       | <b>DON'T ROCK THE JUKEBOX</b>      | 2             |
| 61                        | 55        | 50             | <b>GEORGE JONES</b> MCA 10910 (9/30/15/96)                           | <b>HIGH-TECH REDNECK</b>           | 30            |
| 62                        | 51        | 58             | <b>TRAVIS TRITT</b> ▲ WARNER BROS. 45046 (10/90/15/96)               | <b>T-R-O-U-B-L-E</b>               | 6             |
| 63                        | 53        | 49             | <b>DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE</b> ▲ HONKY TONK ANGELS |                                    | 6             |
| 64                        | 62        | 59             | <b>REBA MCCRINTY</b> ▲ MCA 10973 (10/90/15/96)                       | <b>IT'S YOUR CALL</b>              | 1             |
| 65                        | 63        | 66             | <b>SHENANDOAH</b> MCA 6429 (9/30/15/96)                              | <b>UNDER THE KUDZU</b>             | 38            |
| 66                        | 62        | 158            | <b>VINCE GILL</b> ▲ MCA 10442 (9/30/15/96)                           | <b>POCKET FULL OF GOLD</b>         | 5             |
| 67                        | 69        | 51             | <b>ASLEEP AT THE WHEEL</b> TRIBUTE TO THE MUSIC OF BOB WILLS         |                                    | 35            |
| 68                        | 54        | 60             | <b>COLLIN RAYE</b> ▲ EPIC 49855 (SONY 10/90/15/96)                   | <b>IN THIS LIFE</b>                | 10            |
| 69                        | 70        | 61             | <b>GARTH BROOKS</b> ▲ LIBERTY 80743 (10/90/15/96)                    | <b>THE CHASE</b>                   | 1             |
| 70                        | 68        | 64             | <b>COLLIN RAYE</b> ▲ EPIC 49856 (SONY 10/90/15/96)                   | <b>ALL I CAN BE</b>                | 7             |
| 71                        | 69        | 69             | <b>LEE ROY PARNELL</b> ARESTA 18709 (9/30/15/96)                     | <b>GREATEST HITS</b>               | 66            |
| 72                        | 71        | 67             | <b>TANTA TUCKER</b> LIBERTY 81367 (10/90/15/96)                      | <b>ON THE ROAD</b>                 | 66            |
| 73                        | 70        | 51             | <b>VARIOUS ARTISTS</b> ▲ TEL 6048 (9/30/15/96)                       | <b>TODAY'S HIT COUNTRY</b>         | 24            |
| 74                        | RE-ENTRY  | 145            | <b>LORRIE MORGAN</b> ▲ MCA 6047 (10/90/15/96)                        | <b>SOMETHING IN RED</b>            | 8             |
| 75                        | 74        | 68             | <b>VINCE GILL</b> MCA 4231 (10/90/15/96)                             | <b>I NEVER KNEW LOVELY</b>         | 47            |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST  | TITLE                                 | PEAK POSITION |
|-----------|-----------|----------------|---|---------------------------------------|---------------|
| 2         | 2         | 2              | <b>GEORGE JONES</b> ▲ EPIC 42776 (SONY 05/90/15/96) 1 week at No. 1 | <b>SUPER HITS</b>                     | 135           |
| 9         | 5         | 1              | <b>PATSY CLINE</b> ▲ MCA 121 (10/90/15/96)                          | <b>GREATEST HITS</b>                  | 10            |
| 3         | 3         | 3              | <b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38755 (SONY 10/90/15/96)     | <b>I, DECADE OF THE 1950S</b>         | 10            |
| 9         | 9         | 9              | <b>CONWAY TWITTY</b> ▲ MCA 31228 (9/30/15/96)                       | <b>THE VERY BEST OF CONWAY TWITTY</b> | 39            |
| 9         | 9         | 9              | <b>GEORGE STRAIT</b> ▲ MCA 4205 (9/30/15/96)                        | <b>GREATEST HITS, VOL. 2</b>          | 10            |
| 9         | 9         | 9              | <b>VINCE GILL</b> ▲ MCA 10814 (10/90/15/96)                         | <b>BEST OF VINCE GILL</b>             | 10            |
| 3         | 3         | 3              | <b>REBA MCCRINTY</b> ▲ MCA 6214 (9/30/15/96)                        | <b>GREATEST HITS</b>                  | 148           |
| 2         | 17        | 1              | <b>ROGER WHITTAKER</b> MCA 81472 (9/30/15/96)                       | <b>DANNY BOY</b>                      | 1             |
| 8         | 6         | 6              | <b>GEORGE STRAIT</b> ▲ MCA 10814 (9/30/15/96)                       | <b>GEORGE STRAIT'S GREATEST HITS</b>  | 148           |
| 8         | 6         | 6              | <b>THE JUDDS</b> ▲ COLUMBIA 68759 (9/30/15/96)                      | <b>GREATEST HITS</b>                  | 148           |
| 11        | 11        | 11             | <b>DWAYNE YOAKAM</b> ▲ REPRISE 20272 (WARNER BROS. 10/90/15/96)     | <b>QUITARS, CADILLACS, ETC., ETC.</b> | 11            |
| 12        | 11        | 11             | <b>DAVID ALLAN COE</b> ▲ COLUMBIA 35617 (SONY 10/90/15/96)          | <b>GREATEST HITS</b>                  | 56            |
| 13        | 13        | 13             | <b>DOUG STONE</b> EPIC 47357 (10/90/15/96)                          | <b>I THOUGHT IT WAS YOU</b>           | 27            |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST   | TITLE                          | PEAK POSITION |
|-----------|-----------|----------------|--|--------------------------------|---------------|
| 18        | 18        | 18             | <b>ALABAMA</b> ▲ MCA 10296 (9/10/15/96)                          | <b>ALABAMA LIVE</b>            | 25            |
| 18        | 18        | 18             | <b>THE JUDDS</b> COLUMBIA 68759 (9/30/15/96)                     | <b>LOVE CAN BUILD A BRIDGE</b> | 10            |
| 18        | 18        | 18             | <b>REBA MCCRINTY</b> ▲ MCA 6214 (9/30/15/96)                     | <b>SWEET SIXTEEN</b>           | 120           |
| 18        | 18        | 18             | <b>ALABAMA</b> ▲ MCA 7130 (10/90/15/96)                          | <b>GREATEST HITS</b>           | 149           |
| 18        | 18        | 18             | <b>GEORGE JONES</b> LIBERTY 80868 (9/30/15/96)                   | <b>AT HIS BEST</b>             | 1             |
| 18        | 18        | 18             | <b>THE JUDDS</b> COLUMBIA 68759 (9/30/15/96)                     | <b>GREATEST HITS VOL. II</b>   | 12            |
| 20        | 18        | 18             | <b>ALABAMA</b> MCA 10405 (10/90/15/96)                           | <b>GREATEST HITS VOL. 2</b>    | 28            |
| 21        | 18        | 18             | <b>MARY-CHAPIN CARPENTER</b> ▲ COLUMBIA 68242 (SONY 09/30/15/96) | <b>STATE OF THE HEART</b>      | 27            |
| 23        | 21        | 21             | <b>DWAYNE YOAKAM</b> ▲ REPRISE 20257 (WARNER BROS. 10/90/15/96)  | <b>JUST LOOKING FOR A HIT</b>  | 102           |
| 23        | 20        | 20             | <b>DOLLY PARTON</b> ▲ MCA 4422 (10/90/15/96)                     | <b>GREATEST HITS</b>           | 102           |
| 24        | 22        | 22             | <b>KELLY WALKER</b> MCA 52277 (9/30/15/96)                       | <b>GREATEST HITS</b>           | 111           |
| 25        | 19        | 19             | <b>VINCE GILL</b> MCA 4231 (10/90/15/96)                         | <b>WHEN I CALL YOUR NAME</b>   | 24            |



# Top Contemporary Christian™

| WEEK  | THIS WEEK   | LAST WEEK | ARTIST  | TITLE   |
|---|-------------|-----------|---|---|
| <small>Compiled from a national survey of retail stores and one-stop sales reports.</small> |             |           |   |   |
| <small>★ NO. 1 ★</small>  |             |           |   |   |
| 1   | 1           | 11        | <b>TWILA PARIS</b> STARGAZERS 8805                                | 7 weeks at No. 1 BEYOND A DREAM               |
| 2   | 2           | 23        | <b>MICHAEL W. SMITH</b> RELATION 0683-WORSHIP                     | FIRST DECADE 1983-1993                        |
| 3   | 3           | 1         | <b>RON KENOLY</b> INTEGRITY 085-SPARROW                           | GOOD IS ABLE                                  |
| 4   | 4           | 88        | <b>D.C. TALK</b> ◊ FOREFRONT 3082-STARBUCKS                       | FREE AT LAST                                  |
| 5   | 5           | 3         | <b>STEVE GRAY</b> SPARROW 1334                                    | WHERE MERCY BEGINS                            |
| 6   | 5           | 19        | <b>SUSAN ASHTON</b> SPARROW 1388                                  | SUSAN ASHTON                                  |
| 7   | 3           | 25        | <b>VARIOUS ARTISTS</b> RELATION 0683-WORSHIP                      | SONGS FROM THE LOFT                           |
| 8   | 6           | 23        | <b>CARMAN</b> SPARROW 1387  | THE STANDARD                                  |
| 9   | 17          | 1         | <b>MICHAEL CORD</b> SPARROW 1426                                  | JOY IN THE JOURNEY                            |
| 10  | 24          | 3         | <b>RAY BOLZ</b> WORD 57848-EPIC                                   | ALLEGIANCE                                    |
| 11  | 16          | 39        | <b>PETRA</b> DAYSPRING 4238-WORD                                  | WAKE-UP CALL                                  |
| 12  | 10          | 7         | <b>VARIOUS ARTISTS</b> MELTWOOD 5451                              | AMERICA'S 25 FAVORITE PRAISE CHORUSES VOL. 2  |
| 13  | 15          | 47        | <b>MICHAEL ENGLISH</b> WARRIOR ALLIANCE 4148-SPARROW              | HOPE  |
| 14  | 12          | 23        | <b>RICH MULLINS</b> RELATION 0683-WORSHIP                         | A LITURGY, A LEGACY & A RAGGAMUFFIN BAND      |
| 15  | 14          | 23        | <b>WHITE RAY</b> STARGAZERS 8277                                  | HIGHLANDS                                     |
| 16  | 13          | 23        | <b>GEOFF MOORE &amp; THE DISTANCE</b> FOREFRONT 3011-STARBUCKS    | EVOLUTION                                     |
| 17  | 19          | 73        | <b>NEWSBOYS</b> STARGAZERS 8281                                   | NOT ASHAMED                                   |
| 18  | 11          | 11        | <b>PFR</b> SPARROW 1403   | GOLDIE'S LAST DAY                             |
| 19  | <b>NEW!</b> |           | <b>CLAY CROSS</b> WORD 9728                                       | MY PLACE IS WITH YOU                          |
| 20  | 20          | 71        | <b>4 HIM</b> RELATION 2940  | THE BASICS OF LIFE                            |
| 21  | 21          | 99        | <b>RAY BOLZ</b> DREAM 2954  | MOMENTS FOR THE HEART                         |
| 22  | <b>NEW!</b> |           | <b>MICHAEL SWEET</b> RELATION 0923                                | MICHAEL SWEET                                 |
| 23  | 30          | 7         | <b>KIRK FRANKLIN &amp; THE FAMILY</b> GOSPEL-CENTRIC 2115-SPARROW | KIRK FRANKLIN & FAMILY                        |
| 24  | 25          | 43        | <b>VARIOUS ARTISTS</b> MELTWOOD 5262                              | AMERICA'S 25 FAVORITE PRAISE/WORSHIP CHORUSES |
| 25  | 31          | 117       | <b>MICHAEL ENGLISH</b> WARRIOR ALLIANCE 4184-SPARROW              | MICHAEL ENGLISH                               |
| 26  | <b>NEW!</b> |           | <b>TRUTH</b> SPARROW 420  | EQUATION OF LOVE                              |
| 27  | 27          | 21        | <b>WAYNE WATSON</b> DAYSPRING 4238-WORD                           | A BEAUTIFUL PLACE                             |
| 28  | 18          | 81        | <b>MICHAEL W. SMITH</b> ◊ RELATION 0671-WORSHIP                   | CHANGE YOUR WORLD                             |
| 29  | 22          | 61        | <b>TWILA PARIS</b> STARGAZERS 8282                                | HEART THAT KNOWS YOU                          |
| 30  | 7           | 3         | <b>VARIOUS ARTISTS</b> MARANATHA 8750                             | PRECIOUS MEMORIES                             |
| 31  | 40          | 25        | <b>STEVEN CURTIS CHAPMAN</b> SPARROW 1384                         | LIFE ADVENTURE                                |
| 32  | 26          | 19        | <b>GLAD</b> RELATION 2927   | ACAPPELLA HYMNS                               |
| 33  | <b>NEW!</b> |           | <b>JIM COLE</b> IMPACT 7510                                       | MERCIFUL GOD                                  |
| 34  | 35          | 53        | <b>CARMAN</b> SPARROW 1339  | ABSOLUTE BEST                                 |
| 35  | 29          | 87        | <b>RON KENOLY</b> INTEGRITY 084-SPARROW                           | LIFT HIM UP WITH RON KENOLY                   |
| 36  | <b>NEW!</b> |           | <b>COMMISSIONED</b> RELATION 2868-CD                              | MATTERS OF THE HEART                          |
| 37  | 37          | 7         | <b>POINT OF GRACE</b> WORD 2401-14                                | POINT OF GRACE                                |
| 38  | 23          | 153       | <b>D.C. TALK</b> FOREFRONT 2842-STARBUCKS                         | NU THANG                                      |
| 39  | 88          |           | <b>STEVEN CURTIS CHAPMAN</b> ◊ SPARROW 1328                       | GREAT ADVENTURE                               |
| 40  | 32          | 5         | <b>HOSANNA! MUSIC</b> INTEGRITY 720-SPARROW                       | TIMES OF WORSHIP                              |

◊ Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl available. © 1994, Billboard/BPI Communications.

NOTHING ...

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## Artists & Music



by Bob Darden

**T**HE SPARROW CORP. made a significant move to strengthen its already formidable publishing division by acquiring gospel music publishing giant Meadowbrook Music.

Sparrow, which recently bought out BMG Music Publishing's half of a joint venture the firms had shared in the Christian music field, purchased Meadowbrook from well-known Nashville entrepreneur Buddy Killen. No purchase price was announced.

The voluminous Meadowbrook catalog includes a number of well-known contemporary Christian songs, including "Friends" and "Great Is The Lord" by **Michael W. Smith**, and songs by writers such as **Gary Chapman** and **Phil McHugh**.

Also included in the sale are the former Leslex Music copyrights (currently cataloged under Bud-John Music), which feature a number of classics by writers like **Ralph Carmichael** and **Andrew Crouch**.

The announcement, made jointly by Sparrow co-chairman/CEO **Billy Ray Hearn** and Killen, partly offsets the impending termination of Sparrow's profitable distribution agreement with Integrity Music.

"We are buying a wealth of songs that have deeply affected the church around the world," Hearn says. "The collection contains at least 100 standards, and we will be able to immediately promote these copyrights through our special products division and our own record company."

Killen says he expects most of Meadowbrook's employees to be relocated within Buddy Killen Enterprises in Nashville.

"I had always planned to sell Meadowbrook when the time was right," Killen says, "and when Billy Ray made his offer, I felt the time was right. So I said 'OK,' and the deal was done. There wasn't any haggling or negotiating involved because I just knew that Billy Ray was the person I really wanted to have control of these copyrights."

**MECA CULPA!** Inadvertently left the name of Benson president **Jerry Park** off the list of board members of the newly formed Christian Music Trade Assn. in my last column. Park is not only one of the founding members, he also has been a powerful force in the CMTA's push toward having the SoundScan technology made available industry-wide.

The CMTA's membership is open only to organizations or companies involved in Christian music. Incidentally, the CMTA will be responsible for sponsorship and production of the Dove Awards telecast beginning in 1995.

**FINALLY,** THE LEGENDARY **Lou Adler** makes his first foray into kids/religious music with a crackpot ensemble called **All God's Children**. Adler executive-produced the project, while **Maxi Anderson** and **Terry Young** produced. All God's Children features 23 singers between the ages of 8 and 15. Choreography for the multiracial group is by **Eartha Robinson**, assistant to TV star **Debbie Allen**.

The group's first release for Adler's **Ode** label was a two-song radio CD featuring a medley of "Precious Lord" and "Take My Hand Precious Lord." Adler, of course, was the force behind the **Mamas & the Papas** and **Carole King**, and was a primary visionary behind the **Monterey Pop Festival**.

## SPARROW GOSPEL



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by John Lannert

**L.M.C. TAKES SHAPE:** For the first time in its history, Billboard's annual International Latin Music Conference will examine topics beyond the traditional market parameters of Spanish-language music. The 5th annual confab, set for this year for May 16-18 at the Hotel Intercontinental in Miami, will focus on Brazil and on Latin jazz.

This exciting change of direction was established as a means of recognizing and discussing issues vital to the resurgence of Brazil, Latin America's second largest record market, and Latin jazz, now under robust consideration as a possible new category for the 1996 Grammy Awards.

Further, more Brazilian artists than ever are recording in Spanish and looking to Latino countries for market expansion. Similarly, the number of Latin jazz albums has been on the rise, with some 75 Latin jazz albums being released in 1993. Some U.S. Latino radio stations even have dubbed (heavily) in Latin jazz programming.

Apart from the panels, there will be musical showcases dedicated to Brazilian and Latin jazz musicians. Artists confirmed, thus far, to appear are Brazilian saxophonist Leo Gandelman, Cuban trumpeter Arturo Sandoval, and membruleira progenitor Israel "Cachao" López. In addition, Gandelman will sit in on the Brazil panel, along with Water Brother president Phil Rodríguez, a longtime promoter in South America.

Sandoval also has been confirmed to appear at the Latin jazz panels, along with Larry Rosen, president, GRP Rec-

ords; Ricky Schultz, VP&M jazz and progressive music, Warner Bros; Dr. Jazz, president Dr. Jazz Productions; and Geoff Fisher, PD WLVE-FM Miami. Scheduled to participate in the media publishing panel, so far, are Ellen Moraskie, director Latin American region, Sony Music Publishing; Catherine Schindler, Latin division manager, West Coast peermusic; Bill Vêta, senior VP international, SESAC; and Frank Rittman, international business administrator, NMPA/Harry Fox Agency.

**THE LATIN 50 EXPANDES:** CD One-Stop reports that Puerto Rico's 12-store chain Casa De Los Yagués has signed on as a SoundScan reporter. Sales information from the company should start appearing on the Billboard Latin 50 in two weeks.

**"MI VIDA... IS YOU!"** Adolfo Angel Alba, creative driving force of *Los Temerarios*, is looking for a producer to take the pop ballad megastep to Anglo territory. He currently is working on English lessons when not romancing Veronica Castro, of whom the male Temerario says he remains deeply enamored... Argentina's foremost dance label, *Old Mofales*, is looking for a distributor/promo pack in the U.S. Several stateside R&B stations are picking up "Bata-cada," a recent hit in Spain for *Old's* DJ Der... *Ricky Martin* is booked as the only Latino artist scheduled to appear at the White Nights Cultural Festival, set to take place June 16-20 in St. Petersburg, Russia.

**B-BOYZ LINK WITH WHITNEY:** The Barrio Boyz are set to open for Whitney Houston's April 24 show at Hiram Bithorn stadium in San Juan, Puerto Rico... David Lee Garza has filed a publicity infringement suit against Coca-Cola, who now reportedly is willing to settle out of court... The second annual Texas Live, a country/Tejano concert to be staged April 24 at the HemisFair Park in San

(Continued on page 63)

## THE Billboard Latin 50™

Compiled from a national survey of retail stores and each store reports collected, compiled, and provided by

| WEEK                    | LAST WEEK                              | THIS WEEK                   | ARTIST                                     | TITLE                     | LABEL & NUMBER/DISTRIBUTING LABEL |
|-------------------------|--|-----------------------------|--|---------------------------|-----------------------------------|
| *** NO. 1 ***           |  |                             |  |                           |                                   |
| 1                       | 3                                      | 39                          | GLORIA ESTEFAN • EPC 5302/SONY             | MI TIERRA                 | 39 weeks at No. 1                 |
| 2                       | 2                                      | 19                          | GIPY KINGS • ELTRA MUSICOM 5199-ELTRA      | LOVE & LIBERTÉ            |                                   |
| *** GREATEST GAINER *** |  |                             |  |                           |                                   |
| 3                       | 3                                      | 16                          | BRONCO • FONOVIS 6165                      | PURA SANGRE               |                                   |
| 4                       | 4                                      | 29                          | GIPY KINGS • ELTRA 6045                    | GIPY KINGS                |                                   |
| 5                       | 6                                      | 30                          | M. A. SOLÍS Y LOS BUKIS • FONOVIS 6024     | INALCANZABLE              |                                   |
| 6                       | 11                                     | 18                          | MAZZ EM LATIN 27738                        | QUE ESPERABAS!            |                                   |
| 7                       | 5                                      | 6                           | LOS TEMERARIOS • WJ 3004 3008              | TU LITANIA CANCIÓN        |                                   |
| 8                       | 10                                     | 21                          | JERRY RIVERA • SONY 81180                  | CAMA DE NIÑO              |                                   |
| 9                       | 7                                      | 30                          | LUIS MIGUEL • HEA LATINA 29508             | ROMANCE                   |                                   |
| 10                      | 15                                     | 19                          | ENJOLO NAVARRA • HEA LATINA 42000          | SOUTHERN EXPOSURE         |                                   |
| 11                      | 5                                      | 39                          | MANA • HEA LATINA 90138                    | DOÑCE JUGAMOS LOS RINOS   |                                   |
| 12                      | 14                                     | 24                          | SELENA • DM 1214                           | EN GRACIA                 |                                   |
| 13                      | 32                                     | 39                          | SELENA • DM LATIN 42770                    | ENZO ANGILERI             |                                   |
| 14                      | 8                                      | 39                          | LUIS MIGUEL • HEA LATINA 29589             | AMER                      |                                   |
| 15                      | 13                                     | 39                          | SOUNDTRACK • ELTRA 61120                   | THE MAMBO KING            |                                   |
| 16                      | 17                                     | 4                           | MACHO MACHOS • FONOVIS 6032                | LOS MACHOS TAMBIÉN LLORAN |                                   |
| 17                      | 4                                      | 1                           | LIBERACION • FONOVIS 6014                  | LIBERACION                |                                   |
| 18                      | 13                                     | 19                          | LINDA RONSTADT • ELTRA 60765               | CANCIONES DE MI PADRE     |                                   |
| 19                      | 14                                     | 4                           | THE BARRIO BOYZ • DM LATIN 27344           | CONQUEZQUE QUE ESTES      |                                   |
| 20                      | 20                                     | 39                          | GIPY KINGS • ELTRA 61130                   | LVNA                      |                                   |
| 21                      | 8                                      | 1                           | REY RIVERA • SONY 81189                    | MI MEJORA METIÓ           |                                   |
| 22                      | 16                                     | 21                          | ANA GABRIEL • SONY 81191                   | LENA                      |                                   |
| 23                      | 36                                     | 39                          | JULIO IGLESIAS • SONY 39440                | ELIJO                     |                                   |
| 24                      | 28                                     | 14                          | LOS REVENES • FONOVIS 6006                 | LOS REVENES               |                                   |
| 25                      | 23                                     | 39                          | GIPY KINGS • ELTRA 60812                   | MOGACUE                   |                                   |
| 26                      | 25                                     | 24                          | VICENTE FERNANDEZ • SONY 81979             | LASTIMA QUE SEAS AJENAJA  |                                   |
| 27                      | 34                                     | 20                          | GARY HOBBBS • DM LATIN 27412               | TE VA A ACORDAR           |                                   |
| 28                      | 34                                     | 4                           | BANDA VALLARTA • SONY FONOVIS 6016         | EL TRAJADO                |                                   |
| 29                      | 41                                     | 35                          | LA MAFIA • SONY 80125                      | AHORA Y SIEMPRE           |                                   |
| 30                      | 33                                     | 11                          | LOS PALOMOS • SONY 81174                   | CORAZON DE CRISTAL        |                                   |
| 31                      | 29                                     | 35                          | GIPY KINGS • ELTRA 61170                   | ESTE ME RINDO             |                                   |
| 32                      | 43                                     | 15                          | RICK TREVIÑO • SONY 81165                  | DOS MUNDO                 |                                   |
| 33                      | 34                                     | 39                          | SELENA • DM LATIN 42830                    | ENTRE A MI MUNDO          |                                   |
| 34                      | 39                                     | 39                          | JON SECADA • DM 30541-SONY LATIN           | OTRO DIA MAS SIN VERITE   |                                   |
| 35                      | 22                                     | 3                           | RICARDO MONTAÑAN • ROYAL 3003              | EXTIROS Y ALGO MAS        |                                   |
| 36                      | 31                                     | 6                           | EDEE GONIM/LOS PANCHOS • SONY 81171        | 24 GRANDES CANCIONES      |                                   |
| 37                      | 44                                     | 39                          | CULTURAS • MERRY 13022/HEA LATINA          | CULTURE SHOCK             |                                   |
| 38                      | 38                                     | 3                           | MANA • HEA LATINA 72175                    | FALTA AMOR LETI           |                                   |
| 39                      | 40                                     | 38                          | JERRY RIVERA • SONY 80776                  | CUENTA CONMIGO            |                                   |
| 40                      | RE-ENTRY                               | BANDA MACHOS • FONOVIS 1029 | CON SANGRE DE INIJO                        |                           |                                   |
| 41                      | 30                                     | 7                           | VICENTE FERNANDEZ • SONY 81130             | 20 DE COLECCION           |                                   |
| 42                      | 36                                     | 32                          | GIPY KINGS • ELTRA 61019                   | ALEGRIA                   |                                   |
| 43                      | 24                                     | 6                           | LOS FUGGIDOS • ROYAL 3001                  | VANDOSIA                  |                                   |
| 44                      | 35                                     | 29                          | ANA GABRIEL • SONY 80771                   | THE BEST                  |                                   |
| 45                      | 42                                     | 31                          | V. FERNANDEZ/R. AYALA • SONY 80428         | ARRIBA EL NORTE...        |                                   |
| 46                      | RE-ENTRY                               | JULIO IGLESIAS • SONY 39560 | MOMENTS                                    |                           |                                   |
| 47                      | 39                                     | 39                          | JUAN LUIS GUERRA Y A. LAD • AARON 101-1040 | BACHATA ROSA              |                                   |
| 48                      | 50                                     | 36                          | JULIO IGLESIAS • SONY 84304                | HEY!                      |                                   |
| *** HOT SHOT DEBUT ***  |  |                             |  |                           |                                   |
| 49                      | NEW!                                   | CHARD URIBE • MERRY 1214    | GLITTER PASSION                            |                           |                                   |
| 50                      | RE-ENTRY                               | CALI CARRANZA • JOY 1114    | PEÑE LA LUNA                               |                           |                                   |
| POP                     |  |                             |  |                           |                                   |
| 1                       | GIPY KINGS • ELTRA                     | 1                           | GLORIA ESTEFAN • EPC 5302/SONY             | 1                         | BRONCO • FONOVIS 6165             |
| 2                       | GIPY KINGS • ELTRA                     | 2                           | JERRY RIVERA • SONY 81180                  | 2                         | PURA SANGRE                       |
| 3                       | M. A. SOLÍS Y LOS BUKIS • FONOVIS 6024 | 3                           | CAMA DE NIÑO                               | 3                         | QUE ESPERABAS!                    |
| 4                       | LUIS MIGUEL • HEA LATINA 29508         | 4                           | SOUNDTRACK • ELTRA 61120                   | 4                         | LOS TEMERARIOS • WJ 3004 3008     |
| 5                       | MANA • HEA LATINA 90138                | 5                           | MI MEJORA METIÓ                            | 5                         | MI TIERRA                         |
| 6                       | LUIS MIGUEL • HEA LATINA 29589         | 6                           | REY RIVERA • SONY 81189                    | 6                         | ENJOLO NAVARRA • HEA LATINA 42000 |
| 7                       | THE BARRIO BOYZ • DM LATIN 27344       | 7                           | ANA GABRIEL • SONY 81191                   | 7                         | SOUTHERN EXPOSURE                 |
| 8                       | GIPY KINGS • ELTRA 61130               | 8                           | JERRY RIVERA • SONY 81180                  | 8                         | FAMLA BOY                         |
| 9                       | SELENA • DM 1214                       | 9                           | JUAN LUIS GUERRA • SONY 81180              | 9                         | EN GRACIA                         |
| 10                      | SELENA • DM LATIN 42770                | 10                          | JUAN LUIS GUERRA • SONY 81180              | 10                        | SELENA • DM LATIN 42770           |
| 11                      | LOS PALOMOS • SONY 81174               | 11                          | MANA • HEA LATINA 90138                    | 11                        | BANDA MACHOS • FONOVIS 6032       |
| 12                      | RICK TREVIÑO • SONY 81165              | 12                          | SELENA • DM 1214                           | 12                        | LIBERACION • FONOVIS 6014         |
| 13                      | LOS PALOMOS • SONY 81174               | 13                          | SELENA • DM 1214                           | 13                        | LIBERACION • FONOVIS 6014         |
| 14                      | RICK TREVIÑO • SONY 81165              | 14                          | SELENA • DM 1214                           | 14                        | LIBERACION • FONOVIS 6014         |
| 15                      | RICK TREVIÑO • SONY 81165              | 15                          | SELENA • DM 1214                           | 15                        | LIBERACION • FONOVIS 6014         |
| 16                      | RICK TREVIÑO • SONY 81165              | 16                          | SELENA • DM 1214                           | 16                        | LIBERACION • FONOVIS 6014         |
| 17                      | RICK TREVIÑO • SONY 81165              | 17                          | SELENA • DM 1214                           | 17                        | LIBERACION • FONOVIS 6014         |
| 18                      | RICK TREVIÑO • SONY 81165              | 18                          | SELENA • DM 1214                           | 18                        | LIBERACION • FONOVIS 6014         |
| 19                      | RICK TREVIÑO • SONY 81165              | 19                          | SELENA • DM 1214                           | 19                        | LIBERACION • FONOVIS 6014         |
| 20                      | RICK TREVIÑO • SONY 81165              | 20                          | SELENA • DM 1214                           | 20                        | LIBERACION • FONOVIS 6014         |
| 21                      | RICK TREVIÑO • SONY 81165              | 21                          | SELENA • DM 1214                           | 21                        | LIBERACION • FONOVIS 6014         |
| 22                      | RICK TREVIÑO • SONY 81165              | 22                          | SELENA • DM 1214                           | 22                        | LIBERACION • FONOVIS 6014         |
| 23                      | RICK TREVIÑO • SONY 81165              | 23                          | SELENA • DM 1214                           | 23                        | LIBERACION • FONOVIS 6014         |
| 24                      | RICK TREVIÑO • SONY 81165              | 24                          | SELENA • DM 1214                           | 24                        | LIBERACION • FONOVIS 6014         |
| 25                      | RICK TREVIÑO • SONY 81165              | 25                          | SELENA • DM 1214                           | 25                        | LIBERACION • FONOVIS 6014         |
| 26                      | RICK TREVIÑO • SONY 81165              | 26                          | SELENA • DM 1214                           | 26                        | LIBERACION • FONOVIS 6014         |
| 27                      | RICK TREVIÑO • SONY 81165              | 27                          | SELENA • DM 1214                           | 27                        | LIBERACION • FONOVIS 6014         |
| 28                      | RICK TREVIÑO • SONY 81165              | 28                          | SELENA • DM 1214                           | 28                        | LIBERACION • FONOVIS 6014         |
| 29                      | RICK TREVIÑO • SONY 81165              | 29                          | SELENA • DM 1214                           | 29                        | LIBERACION • FONOVIS 6014         |
| 30                      | RICK TREVIÑO • SONY 81165              | 30                          | SELENA • DM 1214                           | 30                        | LIBERACION • FONOVIS 6014         |
| 31                      | RICK TREVIÑO • SONY 81165              | 31                          | SELENA • DM 1214                           | 31                        | LIBERACION • FONOVIS 6014         |
| 32                      | RICK TREVIÑO • SONY 81165              | 32                          | SELENA • DM 1214                           | 32                        | LIBERACION • FONOVIS 6014         |
| 33                      | RICK TREVIÑO • SONY 81165              | 33                          | SELENA • DM 1214                           | 33                        | LIBERACION • FONOVIS 6014         |
| 34                      | RICK TREVIÑO • SONY 81165              | 34                          | SELENA • DM 1214                           | 34                        | LIBERACION • FONOVIS 6014         |
| 35                      | RICK TREVIÑO • SONY 81165              | 35                          | SELENA • DM 1214                           | 35                        | LIBERACION • FONOVIS 6014         |
| 36                      | RICK TREVIÑO • SONY 81165              | 36                          | SELENA • DM 1214                           | 36                        | LIBERACION • FONOVIS 6014         |
| 37                      | RICK TREVIÑO • SONY 81165              | 37                          | SELENA • DM 1214                           | 37                        | LIBERACION • FONOVIS 6014         |
| 38                      | RICK TREVIÑO • SONY 81165              | 38                          | SELENA • DM 1214                           | 38                        | LIBERACION • FONOVIS 6014         |
| 39                      | RICK TREVIÑO • SONY 81165              | 39                          | SELENA • DM 1214                           | 39                        | LIBERACION • FONOVIS 6014         |
| 40                      | RICK TREVIÑO • SONY 81165              | 40                          | SELENA • DM 1214                           | 40                        | LIBERACION • FONOVIS 6014         |
| 41                      | RICK TREVIÑO • SONY 81165              | 41                          | SELENA • DM 1214                           | 41                        | LIBERACION • FONOVIS 6014         |
| 42                      | RICK TREVIÑO • SONY 81165              | 42                          | SELENA • DM 1214                           | 42                        | LIBERACION • FONOVIS 6014         |
| 43                      | RICK TREVIÑO • SONY 81165              | 43                          | SELENA • DM 1214                           | 43                        | LIBERACION • FONOVIS 6014         |
| 44                      | RICK TREVIÑO • SONY 81165              | 44                          | SELENA • DM 1214                           | 44                        | LIBERACION • FONOVIS 6014         |
| 45                      | RICK TREVIÑO • SONY 81165              | 45                          | SELENA • DM 1214                           | 45                        | LIBERACION • FONOVIS 6014         |
| 46                      | RICK TREVIÑO • SONY 81165              | 46                          | SELENA • DM 1214                           | 46                        | LIBERACION • FONOVIS 6014         |
| 47                      | RICK TREVIÑO • SONY 81165              | 47                          | SELENA • DM 1214                           | 47                        | LIBERACION • FONOVIS 6014         |
| 48                      | RICK TREVIÑO • SONY 81165              | 48                          | SELENA • DM 1214                           | 48                        | LIBERACION • FONOVIS 6014         |
| 49                      | RICK TREVIÑO • SONY 81165              | 49                          | SELENA • DM 1214                           | 49                        | LIBERACION • FONOVIS 6014         |
| 50                      | RICK TREVIÑO • SONY 81165              | 50                          | SELENA • DM 1214                           | 50                        | LIBERACION • FONOVIS 6014         |
| TROPICAL/SALSA          |  |                             |  |                           |                                   |
| 1                       | GIPY KINGS • ELTRA                     | 1                           | GLORIA ESTEFAN • EPC 5302/SONY             | 1                         | BRONCO • FONOVIS 6165             |
| 2                       | GIPY KINGS • ELTRA                     | 2                           | JERRY RIVERA • SONY 81180                  | 2                         | PURA SANGRE                       |
| 3                       | M. A. SOLÍS Y LOS BUKIS • FONOVIS 6024 | 3                           | CAMA DE NIÑO                               | 3                         | QUE ESPERABAS!                    |
| 4                       | LUIS MIGUEL • HEA LATINA 29508         | 4                           | SOUNDTRACK • ELTRA 61120                   | 4                         | LOS TEMERARIOS • WJ 3004 3008     |
| 5                       | MANA • HEA LATINA 90138                | 5                           | MI MEJORA METIÓ                            | 5                         | MI TIERRA                         |
| 6                       | LUIS MIGUEL • HEA LATINA 29589         | 6                           | REY RIVERA • SONY 81189                    | 6                         | ENJOLO NAVARRA • HEA LATINA 42000 |
| 7                       | THE BARRIO BOYZ • DM LATIN 27344       | 7                           | ANA GABRIEL • SONY 81191                   | 7                         | SOUTHERN EXPOSURE                 |
| 8                       | GIPY KINGS • ELTRA 61130               | 8                           | JERRY RIVERA • SONY 81180                  | 8                         | FAMLA BOY                         |
| 9                       | SELENA • DM 1214                       | 9                           | JUAN LUIS GUERRA • SONY 81180              | 9                         | EN GRACIA                         |
| 10                      | SELENA • DM LATIN 42770                | 10                          | JUAN LUIS GUERRA • SONY 81180              | 10                        | SELENA • DM LATIN 42770           |
| 11                      | LOS PALOMOS • SONY 81174               | 11                          | MANA • HEA LATINA 90138                    | 11                        | BANDA MACHOS • FONOVIS 6032       |
| 12                      | RICK TREVIÑO • SONY 81165              | 12                          | SELENA • DM 1214                           | 12                        | LIBERACION • FONOVIS 6014         |
| 13                      | LOS PALOMOS • SONY 81174               | 13                          | SELENA • DM 1214                           | 13                        | LIBERACION • FONOVIS 6014         |
| 14                      | RICK TREVIÑO • SONY 81165              | 14                          | SELENA • DM 1214                           | 14                        | LIBERACION • FONOVIS 6014         |
| 15                      | RICK TREVIÑO • SONY 81165              | 15                          | SELENA • DM 1214                           | 15                        | LIBERACION • FONOVIS 6014         |
| 16                      | RICK TREVIÑO • SONY 81165              | 16                          | SELENA • DM 1214                           | 16                        | LIBERACION • FONOVIS 6014         |
| 17                      | RICK TREVIÑO • SONY 81165              | 17                          | SELENA • DM 1214                           | 17                        | LIBERACION • FONOVIS 6014         |
| 18                      | RICK TREVIÑO • SONY 81165              | 18                          | SELENA • DM 1214                           | 18                        | LIBERACION • FONOVIS 6014         |
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| 20                      | RICK TREVIÑO • SONY 81165              | 20                          | SELENA • DM 1214                           | 20                        | LIBERACION • FONOVIS 6014         |
| 21                      | RICK TREVIÑO • SONY 81165              | 21                          | SELENA • DM 1214                           | 21                        | LIBERACION • FONOVIS 6014         |
| 22                      | RICK TREVIÑO • SONY 81165              | 22                          | SELENA • DM 1214                           | 22                        | LIBERACION • FONOVIS 6014         |
| 23                      | RICK TREVIÑO • SONY 81165              | 23                          | SELENA • DM 1214                           | 23                        | LIBERACION • FONOVIS 6014         |
| 24                      | RICK TREVIÑO • SONY 81165              | 24                          | SELENA • DM 1214                           | 24                        | LIBERACION • FONOVIS 6014         |
| 25                      | RICK TREVIÑO • SONY 81165              | 25                          | SELENA • DM 1214                           | 25                        | LIBERACION • FONOVIS 6014         |
| 26                      | RICK TREVIÑO • SONY 81165              | 26                          | SELENA • DM 1214                           | 26                        | LIBERACION • FONOVIS 6014         |
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| 28                      | RICK TREVIÑO • SONY 81165              | 28                          | SELENA • DM 1214                           | 28                        | LIBERACION • FONOVIS 6014         |
| 29                      | RICK TREVIÑO • SONY 81165              | 29                          | SELENA • DM 1214                           | 29                        | LIBERACION • FONOVIS 6014         |
| 30                      | RICK TREVIÑO • SONY 81165              | 30                          | SELENA • DM 1214                           | 30                        | LIBERACION • FONOVIS 6014         |
| 31                      | RICK TREVIÑO • SONY 81165              | 31                          | SELENA • DM 1214                           | 31                        | LIBERACION • FONOVIS 6014         |
| 32                      | RICK TREVIÑO • SONY 81165              | 32                          | SELENA • DM 1214                           | 32                        | LIBERACION • FONOVIS 6014         |
| 33                      | RICK TREVIÑO • SONY 81165              | 33                          | SELENA • DM 1214                           | 33                        | LIBERACION • FONOVIS 6014         |
| 34                      | RICK TREVIÑO • SONY 81165              | 34                          | SELENA • DM 1214                           | 34                        | LIBERACION • FONOVIS 6014         |
| 35                      | RICK TREVIÑO • SONY 81165              | 35                          | SELENA • DM 1214                           | 35                        | LIBERACION • FONOVIS 6014         |
| 36                      | RICK TREVIÑO • SONY 81165              | 36                          | SELENA • DM 1214                           | 36                        | LIBERACION • FONOVIS 6014         |
| 37                      | RICK TREVIÑO • SONY 81165              | 37                          | SELENA • DM 1214                           | 37                        | LIBERACION • FONOVIS 6014         |
| 38                      | RICK TREVIÑO • SONY 81165              | 38                          | SELENA • DM 1214                           | 38                        | LIBERACION • FONOVIS 6014         |
| 39                      | RICK TREVIÑO • SONY 81165              | 39                          | SELENA • DM 1214                           | 39                        | LIBERACION • FONOVIS 6014         |
| 40                      |  |                             |  |                           |                                   |



Billboard  
A Division of Time Warner Entertainment Company

# 5th Annual International LATIN MUSIC CONFERENCE

May 16 - 18, 1994

Hotel InterContinental Miami

## THE RISE OF LATIN MUSIC

BILLBOARD'S UNPARALLELED COMMITMENT TO THE LATIN MARKET CONTINUES TO SET THE PACE AS THE INDUSTRY REACHES NEW HEIGHTS. THIS YEAR'S CONFERENCE WILL TAKE A MORE IN-DEPTH AND CHALLENGING LOOK INTO THE CREATIVITY AND BUSINESS OF TAKING LATIN MUSIC INTO THE MAINSTREAM. JOIN PROFESSIONALS FROM AROUND THE WORLD AS THEY UNITE TO EXAMINE WAYS OF ELEVATING LATIN MUSIC TO THE NEXT LEVEL.

*LET'S CELEBRATE THE ORIGINALITY OF LATIN MUSIC AS IT CLAIMS ITS PLACE AS THE HOTTEST GENRE OF THE 90'S!*

### SPECIAL ATTRACTIONS

- Hard Rock Cafe Brunch
- Live Artist Showcases
- Special Keynote Address
- El Premio ASCAP
- Billboard Latin Music Awards
- A Night of live Brazilian Music
- OTHER ATTRACTIONS TO BE ANNOUNCED

### CONTACT INFORMATION

Melissa Subatch  
(212) 536-3018

Angela Rodriguez  
(305) 441-7976

For information regarding  
registration please call:  
Maureen Ryan  
(212) 536-3002

### HOTEL ACCOMMODATIONS

Hotel InterContinental Miami  
For reservations call (305) 577-1000  
Room rate \$115.00 single or double

**To Register:**

*\*To insure room please make reservation by April 17th\**

Cut out form and mail to: **Billboard Latin Music Conference, Attn: Melissa Subatch, 1515 Broadway, 14th Fl, New York, NY 10036**

#### REGISTRATION FORM

This form may be duplicated - Please type or print clearly - Make all payments to Billboard

FIRST NAME: \_\_\_\_\_ LAST NAME: \_\_\_\_\_  
COMPANY: \_\_\_\_\_ TITLE: \_\_\_\_\_  
ADDRESS: \_\_\_\_\_  
CITY: \_\_\_\_\_ STATE: \_\_\_\_\_ ZIP: \_\_\_\_\_  
BUSINESS PHONE: \_\_\_\_\_ FAX: \_\_\_\_\_

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Credit Card Number: \_\_\_\_\_ Expiration Date: \_\_\_\_\_

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\$295 Full Registration After May 6th and Walk up  
\*Please note registration forms must be postmarked by May 6th for non-refundable in the registration directory



## BMI's Latin Awards Gala

MIAMI BEACH, Fla.—BMI's Latin Awards ceremony, celebrating affiliate songwriters and publishers in the Latino market, was held March 10 at the Tropicana Club in Miami Beach. Citations of achievement honoring 50 of the most-performed songs on radio and TV were awarded during the dinner gala to more than four dozen songwriters and publishers.



After peermusic was named BMI's Latin publisher of the year, peermusic president/CEO Ralph Peer II, third from left, and members of his family gathered to accept the award. Pictured, from left, are Hiram Negron, manager, Peer Puerto Rico; Ramon Arias, Latin professional manager, Peer New York; Peer; Elizabeth Ann Peer; BMI president/CEO Frances Preston; Ralph Peer III; Elizabeth Ann Peer; Mary Megan Peer; Kathy Spanberger, senior VP, peermusic; Catalina Schindler, Latin division manager, West Coast, peermusic; and Del Bryant, senior VP, performing rights and writer/publisher relations.



A.B. Quintanilla III, left, composer of three award-winning songs, received a certificate of achievement from BMI president/CEO Frances Preston, second from left. Looking on, from center, are Ramon Bandier, chairman/CEO, EMI Music Publishing; Elias Andrade, manager, Latin operations, EMI Music Publishing; and Del Bryant, senior VP performing rights and writer/publisher relations, BMI.



Jose Maria Puro, center, honored for his composition "Tres Deseos," is congratulated by Francisco Aguilera, special assistant to the VP of SGAIE, left, and Ekke Schnabel, BMI, right, senior VP, international.



BMI's awards for the song of the year, "Otro Dia Mas Sin Verte," went to writers Jon Secada, Miguel Morejon, and Gloria Estefan. Shown, from left, are Frances Preston, president/CEO, BMI; Secada; Morejon; Gloria Estefan; Emilio Estefan; and Del Bryant, senior VP performing rights and writer/publisher relations.



Gustavo Sanchez, award-winning writer of "Provocame," holds court with Frances Preston, BMI's president/CEO, left, Ellen Moraske, director, Latin American region, Sony Music Publishing, and Diane Almudovar, BMI's director, Latin music.

## Hot Latin Tracks™

COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS

| WEEK | LAST WEEK | WEEKS ON CHART | ARTIST<br>(Label/Co-Labeling Label)      | TITLE  |
|------|-----------|----------------|--|--|
| 1    | 2         | 9              | THE BARRIO BUDOS Y SELENA<br>(EMI LATIN) | *** N. 1 ***<br>DONDE QUERIA QUE ESTES<br>2 WEEKS AT NO. 1 |
| 2    | 2         | 11             | GLORIA ESTEFAN<br>(RCA)                  | ◆ MI BUEN AMOR   |
| 3    | 4         | 8              | JOSE LUIS RODRIGUEZ<br>(RCA)             | ◆ BOCA, DULCE BOCA   |
| 4    | 3         | 10             | ANA GABRIEL<br>(RCA)                     | ◆ LUNA   |
| 5    | 5         | 9              | LUIS MIGUEL<br>(RCA)                     | HASTA EL FIN   |
| 6    | 6         | 11             | CRISTIAN<br>(EMI/SONY)                   | POR AMOR IT  |
| 7    | 8         | 7              | PANDORA<br>(RCA)                         | MI FRACASO   |
| 8    | 9         | 8              | ALVARO TORRES<br>(RCA)                   | ANGEL CAJAO  |
| 9    | 12        | 13             | MAZZ<br>(RCA)                            | EL JUEGO ES TUO  |
| 10   | 7         | 12             | REY RUIZ<br>(RCA)                        | ◆ MI MEDIA MITAD   |
| 11   | 10        | 6              | BANDA MACHOS<br>(RCA)                    | MI LUNA, MI ESTRELLA                                       |
| 12   | 19        | 21             | EDUARDO PALOMO<br>(RCA)                  | *** POWER TRACK ***<br>LAS CUENTAS CLARAS                  |
| 13   | 25        | 30             | EDONITA MAZARIO<br>(RCA)                 | PENSANDO SIEMPRE EN TI                                     |
| 14   | 13        | 19             | MANA<br>(RCA)                            | LA CHULA   |
| 15   | 14        | 8              | LAS TRIPLETS<br>(EMI LATIN)              | ◆ LAS LLAVES DE MI CORAZON                                 |
| 16   | 28        | 2              | MIJARES<br>(EMI/SONY)                    | CORAZON SALVAJE  |
| 17   | 15        | 14             | JERRY RIVERA<br>(RCA)                    | ◆ CARA DE NIÑO   |
| 18   | 18        | 27             | YOLANDITA MONJE<br>(RCA)                 | ◆ A PESAR DEL TIEMPO                                       |
| 19   | 11        | 10             | ROBERTO CARLOS<br>(RCA)                  | ◆ MUJER PEQUEÑA  |
| 20   | 17        | 17             | MAGGIE CARLES<br>(RCA)                   | ◆ MI DOBLE TU  |
| 21   | 22        | 22             | LOS FANTASMAS DEL CARIBE<br>(RCA)        | BANDOLERO AVENTURERO                                       |
| 22   | 16        | 9              | LOS FUGITIVOS<br>(RCA)                   | ◆ LA LOCA  |
| 23   | 21        | 29             | LOURDES RODRIGUEZ<br>(RCA)               | ◆ LD AMO   |
| 24   | 24        | 24             | BACHATA MAGIC<br>(RCA)                   | QUEDAN PALABRAS  |
| 25   | 26        | 31             | RODOLFO DURCAL<br>(RCA)                  | MI CREDO   |
| 26   | 28        | 33             | BANDA VALLARTA SHOW<br>(RCA)             | PA' VO   |
| 27   | 33        | 34             | EDGAR JUEL<br>(RCA)                      | COMO SERA?   |
| 28   | 31        | 28             | PAULINA RUBIO<br>(RCA)                   | VUELVE JUNTO A MI  |
| 29   | 35        | 2              | YURI<br>(RCA)                            | AMIGA MIA  |
| 30   | NEW       | 1              | PIMPINELA<br>(EMI/SONY)                  | *** HOT SHOT DEBUT ***<br>CON UN NUDO EN LA GARGANTA       |
| 31   | 27        | 23             | FRANKIE RUIZ<br>(RCA)                    | HABLAME  |
| 32   | 29        | 6              | GIPSY KINGS<br>(RCA)                     | NO VIVIRE  |
| 33   | NEW       | 1              | MARTA SANCHEZ<br>(RCA)                   | ◆ DESPERERADA  |
| 34   | 34        | 3              | ROKIE Y LOS FRUJLITOS<br>(RCA)           | ES HORRA DE AMAR   |
| 35   | 39        | 35             | DIEGO TANDI<br>(RCA)                     | ◆ VENDRAS LDRIBANGO  |
| 36   | 37        | 2              | RAPHAEL<br>(RCA)                         | SE MUERE POR MI LA NINA                                    |
| 37   | 30        | 18             | YURI<br>(RCA)                            | ◆ DETRAS DE MI VENTANA                                     |
| 38   | NEW       | 1              | SONDRA DINAMITA<br>(RCA)                 | EL APAGON  |
| 39   | 32        | 35             | FERNANDO VILLALONA<br>(RCA)              | NO PODRAS  |
| 40   | 20        | 15             | GRUPO NICHIE<br>(RCA)                    | ◆ DUELE MAS  |

Records with the greatest airplay gains this week. ◆ Video clip availability. © 1994, Billboard/BPI Communications.

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## Classical KEEPING SCORE



by *Is Horowitz*

zart's "Marriage of Figaro" directed by Nikolaus Harnoncourt.

Due for May release is an all-Copland disc in which Harnoncourt shares solo duties with soprano Dawn Upshaw. Hugh Wolff conducts the St. Paul Chamber Orchestra.

**GOING ON RECORD:** Dvorak's "Statut Mater" is the first CD to be recorded under a new agreement between Delos and the New Jersey Symphony. Zdenek Malac conducted, with Kaaren Erickson, Claudine Carlson, John Aler, and John Cheek as soloists. Probably coupling is the CD *Delos* by the Seattle Symphony.

Other recent sessions found the label adding to its David Diamond discography with the composer's "This Sacred Ground." As usual, performers were the Seattle Symphony under Gerard Schwarz. Additional Delos sessions this month include an album of American music by the Los Angeles Guitar Quintet. A new work by LAQ member Andrew York will be out, as well as "Labyrinth On A Theme of Paul Zappa," a piece by Jan Crouse. Another March project will be the Delos crew focusing on a Renaissance program with New York's Ascension Music Chorus, led by Dennis Keece.

**SOUTHERN HOSPITALITY:** Michael Torke and Anthony Davis were commissioned by the Atlanta Committee for the Olympic Games (Atlanta Olympiad) to compose works celebrating the Atlanta Symphony Orchestra's 50th anniversary. The Torke and Davis pieces, respectively, will open and close the orchestra's 1994-95 season under music director Yoel Levi.

The Cultural Olympiad is devoted to bringing attention to the work of American composers. Its activities culminate in summer 1996 with an Olympic Arts Festival.

**ON TARGET:** The sound of anti-aircraft guns can be heard clearly over modern music, but Wanda Landowska missed many a beat as she recorded a Scarlatti sonata in a Paris studio in March 1940. That sonata, plus 23 others recorded by the legendary harpsichordist from 1894-1940, is programmed on a new EMI Classics disc.

How many of these have there been, anyway, in the history of jazz recordings? Though question, here a call to the Institute of Jazz Studies at Rutgers University. Won't bore you with the computer read-out of releases containing the words "Billie Holiday" in the title, but the list of titles includes works by Abbey Lincoln, John Hicks, Teddy Wilson, Carmen McRae, Johnny Griffin, Gene Simmons, Chick Baker, Mal Waldron, and Doc Cheatham. Amazing place, that Institute. (For the record, the IJSt wants us to know that Joe Wilder's latest, "No Greater Love," Evening Star, contains two tracks dedicated to Lady Day. Just two tracks is cheating, by our ground rules, but we make the ground rules, so the mention stays.)

**PLENTY OF STRINGS ATTACHED:** Verve Records, never known for its abundance of roostered guitar players, now has three it wants to talk about. Marc Whitfield, late of Warner Bros., apparently has found a new home at the label, where he can be his traditional self as newcomer Evan Marx, late of the group Fattburger, will set up gigs with Verve Forecast, where he can be as contemporary as he wants to be; and the ultra-cool Allan Holdsworth, whose interest isn't really an issue (since I'm running out of clever things to say), will hang with either Verve's traditional imprint or its contemporary one, depending on the kind of music he creates. Nice work if you can get it.

**ONE MORE:** After some (much, none, all of the above) speculation regarding where Herbie Hancock is going to be hanging his hat, the answer is Verve. Hancock has a techno-friendly release scheduled for June, "The Ice Drum," which I'm told sounds *Headhunters*-ish; the album will be issued under the Mercury/Verve imprint, in direct contrast to the label's more straight-ahead releases. "The Ice Drum" will be issued under the Verve/Mercury imprint. Got it? Flip, flop, fly.

## CAN ZAP MAMA GO POP?

(Continued from page 12)

patterns. She returned to Belgium and formed Zap Mama, which was signed to Belgian-based Crammed Disc. Lusa and the rest of the releases for New American distribution.

According to Evelev, the group's debut sold 75,000-100,000 units in the U.S. After the second release, she's aiming for 125,000-150,000 copies.

The key to winning new converts is the act's live show, says Warner Bros. product manager Peter Staudohler. "I think you really need to understand Zap Mama is to see them [perform]," he says. "They are mesmerizing. That's how we got them on 'Arsenio Hall.' People from the show come down to a concert and were blown away. They know how to work a crowd."

Last year, Zap Mama played several dates with 10,000 Maniacs to broaden its audience beyond the typical world music crowd. This year, in addition to playing many dates as headliners this fall, Zap Mama also will share bills, on separate occasions, with Bobby McFerrin, Milton Nascimento, and Luaka Bop founder David Byrne. "We're going to do a ZAP record, reforming some material from its new album. Partially recorded in New York, 'Sahelins' takes its title from the first name of Zap Mama's mother, Sahelou Dialla, Sabine Kabore, and Sylvie Nawasadio. Rounding out the group are singers Sali Nyolo and Marie Akpo."

It's informed by their experiences over the last few years. "For No One," for example, is about people who are corrupted through power or money or fame. "I'm using this as a child. I met certain artists who change their direction. They have good direction then they change," says Dialla. "Or control grows up with an adult. I meet them again as adults, and they follow a very strange way. My vision is not their vision."

On a lighter note, album track "Mr. Brown" pays homage to one of the group's musical heroes, James Brown.

Although there will be no singles service for the band, the album's first tune will be the first emphasis track.

Among the radio formats targeted will be National Public Radio, contemporary jazz, and urban alternative. "We're not NPR is where we're counting on them getting a lot of support, as they did with the first record," says Warner

Bros. VP/GM of jazz and progressive music Kip Schultz, who will oversee the push at NPR, of contemporary jazz and the group's career. "I think we've succeeded in bringing them to the attention of people at these other formats. Anyone who came into contact with the project will feel more familiar with the group."

"In truth, outside of NPR, the first record got limited support," Schultz adds. "But as in the development of any artist's career, I think we've succeeded in bringing them to the attention of people at these other formats. Anyone who came into contact with the project will feel more familiar with the group."

Zap Mama is an instant add to "University of Santa Monica's KCRW," Zap Mama's personal contemporary and traditional Ethiopian and African music. You don't find examples of this sort of hybrid that work as well as Zap Mama. So when they come along, it's cause for celebration," says Chris Durandias, KCRW's MD.

Durandias says KCRW began playing Zap Mama's debut as an import in April 1992. The station played every cut from the album, which held down the No. 1 post at the station for weeks.

To guide listeners less familiar with Zap Mama, KCRW's ZAP promotion departments are collaborating on a five-song sampler that will go to various formats followed by the full album. "We're going to do a sampler with the group, will get the whole album straightaway."

Zap Mama also will get exposure through a Coors Cola commercial the group made that will air in North America and Europe.

When first asked to sign in commercial, Dialla said no. "But we do not want to sign with a commercial. There is money there that can go to help people. I see poor people and think, 'Maybe one day when Zap Mama comes, it can help people.' Then I thought, 'I can help people now.' The band's money from the commercial will go toward building a school in Africa."

Evelev also had initial doubts about the commercial. "You always hope that the artistry of the act comes through and they don't become a cartoon so you're not doing it for them, but I'm curious," he says. "That said, a lot of people don't focus on the radio or music magazines or record stores, and it's very hard for them to find out about new music. You hope something like this comes along and they search it out."

## THE FARM

(Continued from page 14)

much more in tune with what the Farm are about, and that's bound to make a difference."

The first emphasis track from "Hillbilly" is "Messiah," which Sire will send to modern rock and college radio April 19. The song sets allusions to Branch Davidians leader David Koresh and the 1993 Waco siege. Sire and Jimmy Swiggart to a driving power-pop tune that Klein says is determined to return the Farm to alternative radio. "You can't get it on any other format."

"I hosted a Jake Box Jury" at [Fever] Guke Seminar that was made up of modern rock programmers and radio executives. They said, 'One of the tracks I played was 'Messiah,' and they went crazy for it, so that made me feel pretty confident about the chances. 'Messiah' seems bound to upset

some evangelical Christians with lyrics like 'Our father who is heaven/ Coming over on a 747 ... Bank accounts in seventh heaven.' But for Hooters, "Messiah" is as much a personal reflection as social commentary. "We're in an era of prophets, and pop stars are considered some of the biggest prophets. You know, the main goal in life was to be a rock star, and he even had a band called Messiah. When I read that, it made me think, 'Well, you know, I'm a prophet and I was fascinated by this morbid dark side of being a rock star.'"

"As 'Messiah' goes to radio, Sire is going to be in as much of a bind as 'Comfort.' So the song label has placed on the film soundtrack "Naked In New York," which was released March 22.



by *Jeff Levenson*

**BEEP, BEEP, BOF:** From out over the cosmos (this is satellite technology, you know) comes news that yet another cable network devoted exclusively to jazz is planning to dish, thro, and pulse its way into your homes later this year. The 24-hour network, scheduled for a September launch, is a joint venture between two companies: the Los Angeles-based WorldJazz and the Japanese-based Clipping Point. Operating under the name WorldJazz, the channel will offer a programming mix of concerts, interviews, and retrospectives, including productions taken from the American Public Broadcasting System and the BBC. The venture maintains that Oscar Peterson and Branford Marsalis have been approached to be chairman and co-chairman, respectively, but their confirmations are still pending.

If WorldJazz takes off (and there are still plenty of details the company has yet to provide), it will mean that cable television with a bad jazz Jones will be able to channel-surf between two stations. BET is planning to launch its network, BET On Jazz, in October; it appears to have the edge over WorldJazz in terms of operational toughness. More details as they rebound past.

**JAZZ ICONS (And Marketing Strategies):** Die Hard: Just received Etta Jones' latest, "Mystery Lady: Songs Of Billie Holiday," on Private Music, and thought, "Honn, an issued CD that is that good." It's one of those 100-odd albums, with MKI Howard's "MGI Sings Billie" and Terence Blanchard's a-bout-to-be-Sing-Billie." In My Sol-

## MAXimizing Out in Direct Marketing April Launch For Oates' TV Music Service

■ BY DEBORAH RUSSELL

LOS ANGELES—When the paid-programmer service "MAXMUSIC" hits the airwaves April 16, musician John Oates joins the crop of direct-marketing entrepreneurs using music videos to promote music and music-related merchandise.

The series targets the 25-54 demographic and will program music and clips in the classic rock, country, pop, and R&B genres. The music of the '70s and '80s also will be showcased in a format Oates and his partner, direct marketing expert J.W. Roth, describe as a "televized record store."

"While everyone else is talking, we're shooting," says Oates, alluding to a number of proposed direct-marketing music services scheduled to come on line within a year.

To date, Oates and Roth have completed four one-hour shows, with plans to complete eight more by April 15. Each show, produced in Denver, will mix music of various genres.

Live and taped interviews, music trivia segments, photo montages, and music videos compose the entertainment mix, with plans to include background segments with on-air hosts Patrick Clary and Susan Viera.

"We actively engage the viewer," says Roth, an award-winning producer of six direct-response commercials. "MAXMUSIC" marks Roth's first foray into selling music on TV, and he describes the concept as a "direct-marketing guy's fantasy come true."  
"Usually you spend half of the script explaining what the product is," Roth says. "It's a dream when you have a product you don't need to explain."

The "MAXMUSIC" target audience is the inactive music consumer, and much of the key product will be familiar catalog titles, says Oates. "We're targeting the people who are looking to replace their LPs with CDs, but who are not really going down to the record store to seek those titles out," he says.

Some of the product pitched to "MAXMUSIC" viewers will be titles from Oates' own catalog as half of the blue-eyed soul duo Hall & Oates, as well as titles by the Byrds, Jefferson Airplane, Aretha Franklin, Earth, Wind & Fire, and Billy Joel, among others.

"MAXMUSIC" viewers can order product via a toll-free phone number. Fulfillment, overseen by Salt Lake City's Matrix, is guaranteed within two weeks. Roth and Oates are opening accounts with various labels, and have inked deals with BMG, Sony Music, and Giant Records to date.

CDs will sell for an average of \$11.98, while cassette will buy for \$8.98. In addition, consumers who buy five titles receive a sixth unit free.

Shipping costs vary based on the size of the order, and each order is accompanied by the "MAXMUSIC" catalog, featuring thousands of titles that are not advertised on air.

Viewers of E! Entertainment Television will be the first to see "MAXMUSIC," which premieres April 16. Jones Interactable will offer the service in several key markets for two hours per day through the product Information Network, and satellite dish users will receive the unscrubbed service when it officially rolls out in May.

Roth currently is seeking revenue-sharing partnerships with multiple-systems cable operators.

Oates, who will make a cameo appearance in the first "MAXMUSIC" installment, says he is confident his work as a top-selling artist and producer will ensure that artists and their product are well represented on the air.

"MAXMUSIC" matures, says Oates, he plans to use the forum as a "longform commercial" to introduce and break new artists.

## PRODUCTION NOTES

### LOS ANGELES

■ Malcolm-Jamal Warner directed five Star's First Records video "I Love You For Sentimental Reasons." Spencer Thornton produced the cover of the Nat King Cole standard. Parvane Michaels co-produced for Innovative Media Productions. Stephen Sheridan directed photography.

### NEW YORK

■ Notorious Pictures director Guy Guellet shot E.M.D.'s new Elektra video "What A Niggy Kung." Marc Smierling produced. Meanwhile, Smierling recently made his directorial debut shooting Madame Sirey's Cold Chillin' video "No Baby's Father." Hillary Caviness produced.

■ Public Pictures' Dwayne Coles directed Sudden Change's EastWest/Atlantic video "Comin' On Strong." Wally Berger executive-produced.

■ Director Chris Applebaum lent Greenberry Woods' video "Trampoline." Jeff Maltby and Phil Barrett produced the Sir/Reprise video.

### OTHER CITIES

■ Scene Team's Steve Ball directed Tooty Keith's Mercury video "Wish I Didn't Know Now" in Nashville. Angel Decca directed photography. Anne Greese produced.

■ UBW's new Virgin video "Eat La Vie" is a co-production of Bluff and Riviera Films. John Humphreys and Brian Travers co-directed the Eastman-based shoot. Charles Libin directed photography. Bob Jason and Maggie Swain executive-produced.

■ F.M. Radio director Albert Watson directed Marjorie's Sir/Reprise video "The More You Ignore Me, The Closer I Get" on location in the U.K. Craig Fanning executive-produced.

■ Director Marty Thomas and World Productions shot M.C. Ren's new Ruthless/Relativity video "Forget Whitea Heart" in Chicago. Kim Hsuu directed photography. Joe Ulliano executive-produced, and Bruce Spears produced.

■ San Francisco is the site of the M.C. Ren video "L.A. Live." Chris Burns of 1171 Production Group directed the shoot. Craig Chilar and Bruce Martin produced. Tim Glass directed photography.

## Look To Radio For Ad Ideas; MOR Cashes In On The Blues

CASHING IN: Video programmers in search of advertising dollars would be wise to check into a recent report released by the Southern California Broadcasters Assn. The association researched 1993 radio advertising revenues and found that local ad revenues had increased 2% in 1992 to an all-time high of \$412 million.

The study indicates that auto dealers increased their spending 16% in 1992 to remain the biggest spending category of advertiser. Toyota, Ford, and Chevrolet dealers all doubled their radio ads in 1992.

Department stores spent \$29 million, up 12% from the previous year. Anheuser-Busch, Miller Brewing, Pepsi, and Coke each spent between \$2 million and \$4.2 million in 1992. Supermarkets showed the greatest overall rise in spending, up from \$62.8 million in 1991. Shows, restaurants, and transportation entities also spent money on radio. Not surprisingly, a matter of advertising time to the share the video with.

LIFEBEAT MTV is preparing to unspool a new series of PSAs on behalf of the music industry's AIDS awareness organization. LIFEbeat's new cartoon is directing the spots, which are featuring such artists as Tony Toni Tone, Corey Glover, and Melissa Etheridge, who could well be the first person to enter the words "dental dam" on mainstream TV.

RECORD SALES: St. Petersburg, Fla.'s direct-marketing music video service MOR Music is singing anything but the blues since MCA released "Destiny" from Ozzy Osbourne's album. Just prior to the compilation's March 1 street date, MOR premiered a mini-documentary (culled from a seven-minute EPK) produced by MCA that detailed the making of the historic release, and it struck a chord with MOR viewers.

"We had the highest amount of pre-orders we've ever had in the history of our network," says Chris Clark, VP of programming.

MCA also premiered a full-length documentary on the album in mid-March, which is complemented by a VH-1 special set to air March 26. A home video release is scheduled for later this year, and a video tie-in with a new home shopping network is in the works.

RAGING FORTH: Brooklyn, Mass.-based programmer Paul Carich ("Outrageous" and "Rage") plans to enhance his alternative/rock format family video the March 29 debut of "In Yo Face," a new urban outing. The 30-minute rap video show will be carried on some 25 cable networks throughout the U.S. mainland, and will feature clips that steer clear of violent imagery and hateful

lyrics. Local clips from the various communities reached by "In Yo Face" often will host the show. On April 15, "In Yo Face" TVer Records, and WJMN Boston will co-sponsor an in-store appearance by Chaos set World-A-Grip, which will feature a live performance.

Carichdi also reports that he has inked a deal with concert promoter Don Law Productions.

Carichdi will promote shows via his programs, as well as giving away tickets and shooting line footage to air on TV.

SIGN UP: Roadrunner Records' video promotion man Tom Gates is spearheading a grass-roots effort to get records to the Agency "Through And Through" video to the playlist at the Box. He sent a petition on the road with the band, and fans who sign the document promise to request the video if it is added to the Box's musical menu.



ICE-T UNCENSORED: LIFEBEAT MTV will air its Nashville's Country Radio Seminar controversial rapper Ice-T on two April segments of the music video show "Playboy's Hot Rocks." The two shows will feature music video clips as "Midnight," "I'm Your Pusher," "That's How I'm Livin'," "Have You Got the Neighborhoo!," and "G Style." Viewers will have a chance to win copies of the artist's new book, "The Ice Opinion: Who Gives A Fuck."

By Deborah Russell

NO BULL: TNN recently signed a five-year deal with the Professional Bull Riders Assn., says Paul Corbin, executive director of the country music network. The deal enhances TNN's ongoing commitment to popular lifestyle programming, which includes the network's rodeo, racing, fishing, hunting, and rodeo. TNN plans to follow CMT's lead and go worldwide. Corbin told attendees at Nashville's Country Radio Seminar in early March.

REEL NEWS: New York's Woo Art International is now the U.S. representative for the album in England, which is complemented by a VH-1 special set to air March 26. A home video release is scheduled for later this year, and a video tie-in with a new home shopping network is in the works.

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Slam Dunk. Street Life rapper 12 Gauge assembled a winning team to lead its video. "Dunkie Butt (Please, Please)." Pictured here at the gym of L.A.'s Hamilton High School are, in the bottom row from left, Street Life recording artist Nikki Knox, Scotti Bros. national marketing director Doug Haverly, and, married by L.A. cheerleaders the Radioheads, Street Life/Scotti Bros. national director of urban music promotion Herb Jones. In middle row, from left, are 12 Gauge manager Robert Gordon, Street Life's West Coast rap/teletext promoter Lydia Hill, video director Daniel Zirkin, Radioheads, Coco the Donkey, Scotti Bros./Street Life VP/DM Chuck Baderstein, 12 Gauge national director of ad and street promotion Chris Pringle, and Kevin Evans, the label's VP of A&R, urban, in back row, the L.A. Lakers' Antonio Harvey and the L.A. Clippers' Stanley Roberts.





## Reform-Minded Kobayashi Quits

### JASRAC Board

BY STEVE MCCLURE

**TOKYO**—Sponsorist Asai Kobayashi has resigned from Japan's recording-rights society JASRAC's board of directors just one month after joining it, charging that the society has not sufficiently reformed itself following the recent controversy over an interest-free loan from JASRAC to a nonprofit foundation.

"Nothing has changed—the same old attitudes are there," says Kobayashi, who earlier this year led the fight to stop a 7.7 billion yen (\$70 million) loan to the Koga Music Foundation.

That money was to be used to construct a building to house the society as well as JASRAC, but Kobayashi and other dissident JASRAC members objected to its interest-free nature, as well as the lack of open bidding for the construction contract, a provision in the deal where JASRAC's rent was to rise 5% every two years over the 40-year term, and what they claimed was the excessive cost of the building (Billboard, Feb. 26).

JASRAC chose a new executive team for the building, but they mounted a well-publicized campaign against the deal, and failed to renegotiate with the Koga foundation.

But Kobayashi says the new team, led by president Ray Nakahishi and chairman Toshio Miyazumi, is continuing the back-sour style of doing business that characterized the previous JASRAC regime.

Specifically, he objects to Nakahishi's Feb. 21 meeting with Koga representatives, saying that after the recent controversy, JASRAC's dealings with the foundation should be open to the open.

"It's not good enough to discuss this matter with Koga and then ask for after-the-fact approval," says Kobayashi.

But at a press conference held here March 16, Nakahishi said he met with Koga representatives merely to introduce himself, and was not to hold formal talks regarding the JASRAC-Koga deal.

"It's really too bad that Mr. Kobayashi has resigned," said Nakahishi, expressing a sentiment echoed by other JASRAC officials attending the press conference.

The goal of the new JASRAC is to have the investigation and construction committees decide whether the former officials are guilty or has resigned (see "New Deal in the Koga affair"), Nakahishi said. "We're waiting for the committees to report," but Mr. Kobayashi says assured. Mr. Kobayashi is 51.

(Continued on page 14)

# MCA's Euro Expansion Continues

## 10 Subsidiaries Expected By Year's End

BY DOMINIC PRIDE

**LONDON**—MCA Music Entertainment is not stopping to catch its breath in the race to catch up with the other five majors, setting itself a target of opening 10 new companies in Europe before the end of the year.

Plans are afoot for four more subsidiaries before the end of the year, adding to the six European companies already rolled out this month.

MCA also has added three directors to its London-based international executive roster. Tim Bowen, former managing director of strategic businesses for Sony Music U.K., joins as senior VP of business and administration (Billboard, March 29). Meir Malinsky is appointed VP of special marketing, with additional responsibility for new technologies. He previously was director of marketing for Sony Electronic Publishing in Europe. Boyd Muir joins from EMI as VP, Finance.

Announcing the appointments, MCA Music Entertainment International president Jorge Larsen said, "We have embarked on an ambitious expansion program, which will bring the number of affiliates from our current four in Japan, Canada, U.K., and Germany, to 10 on April 1, with more to follow in the months to come. To plan and monitor our expansion, we need experienced executives in key positions at our headquarters."

Bowen headed the Columbia label in the U.K. until he was promoted to his business development position in 1991. His most recent post at Sony involved overseeing the Sony/Facet joint venture that runs the National Bowl at Milton Keynes venue, and the Whitfield Street Studios (formerly the Hit Factory) in London. It is seen as an MCA coup to recruit a CBS/Sony veteran with such experience.

Larsen says, "Tim's had a multifaceted background that's useful in an area such as ours, where we can't have a specialist for everything."

Malinsky's experience as head of special marketing at Sony Music France will come in useful, Larsen adds. "The days of simple one-to-one releases are almost gone. We need new ways and ideas for the tired old consumer."

Larsen says the MCA appointments at a senior level are now complete, although more hirings will take place among middle management. It is thought that Austrian and Swiss companies will be spun off from the parent, and Denmark and Denmark are logical candidates once the company in Sweden is established.

One of the staff is now in place for the official opening of MCA companies in France, Holland, Belgium, Spain, Italy, and Sweden.

David Entertainment Scandinavia managing director Gert Holmfred has put together his staff for the Stockholm office, which opens officially April 8.

The executive lineup includes some industry veterans and others plucked from other record companies. The post of marketing director MCA goes to Stefan Andersson, former marketing director of pop music at PolyGram Sweden, the product manager will be Fredrik Olsson, former A&R manager at Swedish label Planet Records; Hans Andersson, who has worked at MCA marketing manager under EMG for several years, will continue in this ca-

pacety, while Martin Ingstrom, currently MD of MCA Publishing Sweden, will have double responsibilities as A&R director and publishing manager as of July 1.

Promotion manager Anna Moore comes to MCA from Andersen Consulting A/B. Stig Walmertsson has been appointed to head special markets.

Holmfred, former president of Dan-

(Continued on page 14)



The Team: Richard Ogden, center, poses with Mike Lewis and Andrew Stephens, left, and Andy McNamaghan, who between them comprise the Sony Music International marketing team.

## Billboard Names Five New International Correspondents

**LONDON**—Billboard is adding to its network of international correspondents to cover territories that are becoming more valuable to the international music and entertainment business.

Five new writers become correspondents April 1, covering Norway, Finland, India, Turkey, and Poland.

Antti Isokangas will cover the Finnish music business. As a music writer and broadcaster for Helsinki's Radio-Mafia, Isokangas has a broad knowledge of both Finnish and international music.

Anil Chopra is Billboard's correspondent in India. Before turning his hand to writing, Chopra was involved in the Indian music business with CBS and with his own companies.

Erik Valebrokk, based in Oslo, will cover Norway. He is a writer for one of the largest daily newspapers, Dagens Næringsliv. He takes over from Kai Roger Ottesen, now working at Scandinavian Records.

Based in Istanbul, Adrian

Higgs will cover the growing Turkish music business. Higgs is a writer for several consumer and business publications, including The Wall Street Journal.

Rick Richardson joins as Polish correspondent in Warsaw. As well as contributing to Billboard, U.S.-born Richardson is a regular business and entertainment contributor to The European.

Dominic Pride, Billboard's European news editor, says, "The international music business is vying with its feet, and has taken firm steps into these territories in recent months. It's now clear that music from a knowledge of the country they cover, its music business, and most importantly, the rich diversity of music on offer."

Billboard is also pleased to welcome back as a correspondent Fernando Tenente in Portugal, who has now recovered from an illness.

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**TOKYO HEADQUARTERS**  
MCA Music Entertainment Co. Inc., 20 Minamishinbuku, Nishi-ku, Tokyo. Phone 81 3 562 0671. Fax 81 3 562 0216.

**INTERNATIONAL CORRESPONDENTS**  
**AUSTRALIA**—Gina A. Baker, PO Box 161, Bankstown, New South Wales 2153, Phone 61 2 963 3701. Fax 61 2 963 1641. **Katharine Kilham**, 1117 Moorland Road, Mosman, New South Wales 2088. Phone 61 2 969 7979. Fax 61 2 969 9670.

**AUSTRIA**—Martina Schreiner, 1170 Wien, Neudorfstrasse 7, 304, Phone 43 1 424 1775.

**BELARUS**—Pavel Jurajevic, Hrodna 150000, 53, 15000 Hrodna.

**BELGIUM**—Marc Mees, Kapucijnenvoer 41, 2004 Antwerp. Phone 32 3 568 8002.

**BULGARIA**—Chavdar Chavdarov, Lulica Complex, 81110, ul. 1343 Sofia, Phone 35 92 246 786. Fax 35 92 398 847.

**CANADA**—Lary LaRocca, 15 Independence Drive, Scarborough, Ontario M1S 3K7, Phone 416 293 3272. Fax 416 293 3250.

**FINLAND**—Antti Isokangas, Et. Hesperiankatu 31, c/o 5, 00100 Helsinki, Phone 354 4 90 09 09. Fax 354 4 90 12 50.

**FRANCE**—Lionel Legendre, 11 rue des Passamontes, 75018 Paris, Phone 33 1 47 42 41 661. Fax 33 1 47 42 41 662.

**GERMANY**—Ulrich Lehmann, 11108 Berlin, Phone 49 30 461 25 25 25. Fax 49 30 461 25 25 25.

**HONG KONG**—Wing Sang, PO Box 1150, Kowloon, 8, 23755 Bad Ling, Germany. Phone 852 4133 4123. Fax 49 43 51 8 4405.

**INDIA**—Anil Chopra, 4/4, New Market, Sector 5, 80638 Mahab, 19. Phone 49 85 19 25 24. Fax 49 85 19 25 24.

**GREECE**—Johns Chat, Marousiopolis 28, Halandri, Athens 15233, Phone 30 1 684 9441. Fax 30 1 3 66 871.

**HONG KONG**—Mike Lewis, 40 Floor, No. 1 Pao's Centre, Mid Levels, Phone 852 526 9550. Fax 852 523 2229.

**INDIA**—Anil Chopra, Agaria Building, 10 Ropar Road, Bombay, India, Phone 91 22 262 1833. Fax 91 22 262 1833.

**IRELAND**—Ray Bennett, 45 Cahilly's Drive, Rye Hill, Dublin, Ireland, Phone 353 1 234 2327.

**ITALY**—Mark Szawski, Via Marzotto 14, 00102 Sest. Torremaggiore, San Remo, Phone 39 10 384 2940.

**JAPAN**—Masaru Sheridan, P.O. Box 175, Orinaka, Tokyo, Phone 81 3 571 5499. Fax 81 3 571 5494.

**NEW ZEALAND**—Graham Rose, 19 Starr Avenue, 2011, Auckland, New Zealand, Phone 64 9 379 9005. Ext. 8300. Fax 64 9 379 9156.

**NORWAY**—Erik Valebrokk, Vestergate 38, 0509 Oslo, Phone 47 2 461 2200. Fax 47 2 461 2200.

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**PORTUGAL**—Fernando Tenente, Rua Santa Helena 25, 1200 Lisboa, Portugal, Phone 351 481 645.

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**SPAIN**—Horacio Urdaniz, Madrid, Llanito 5, 28014 Madrid, Phone 34 91 231 1923. Fax 34 91 231 1923.

**SWEDEN**—Erik Valebrokk, Sjöstrandsgatan 3, 184 41 Marstrand, Phone 46 6 340 2460. Fax 46 6 340 2460.

**TAIWAN**—Steve Smith, P.O. Box 33, Pansy, Taipei, Taiwan, Phone 886 2 273 1703.

**TURKEY**—Adrian Higgs, Atina 156, Kultepe, Kocimiski, Ankara, 06100 Istanbul, Phone 90 312 216 345 0121. Fax 90 312 216 345 0121.



## South Korea Plans To Open Market To Japanese Fare

■ BY BYUNG HOO SUH

SEOUL—Japanese pop recordings and movies may land in South Korea some time this year, after being banned for almost half a century.

The Culture/Sports Ministry is known to have set up step-by-step measures to grant open access for Japanese pop culture. The ban has existed since 1945, following Korea's liberation from Japanese colonial rule (Billboard, Nov. 6, 1993).

According to the ministry's outline, Japanese singers will be allowed to perform in their language at international song festivals and bilateral cultural exchange events to be staged here. That will be followed by permission for unrestricted public performance by Japanese artists and the sale of Japanese pop recordings.

Earlier this year, public reference to this highly sensitive subject was made by South Korea's ambassador in Tokyo, Gong Ryu-kyung. Subsequently, concrete outlines from the Culture/Sports Ministry surfaced prior to President Kim Young Sam's

scheduled visit to Japan this month. Until now, the uneasy history of Korean-Japanese relations and its legacy of bitter national sentiments have been cited as the major obstacle to the free influx of Japanese pop culture. Despite progress toward normalization, however, opponents remain among local politicians, academicians, and (mostly) conservatives, who fear an adverse effect on the younger generation.

For their part, music industry executives feel that the Kim administration will push ahead with its plans one way or another. Normalization of relationships between the two nations' music industries should help resolve the matter of unpaid music copyright fees and eliminate the disguised plagiarism of pop compositions.

Many Korean pop songs have been produced in Japan on karaoke laserdiscs without the official approval of Korean copyright holders, and this same Japanese songs have been published in Korea as local compositions.

## Bolton Finally Makes It Big Down Under

■ BY GLENN A. BAKER

SYDNEY—It took a long time for Sony Music and promoter Michael Coppel to entice Michael Bolton to Australia for a full-scale concert tour. But when they finally lured him, the two parties worked together so effectively that the tour's momentum carried his album "The One Thing" to No. 1. Sales exceeded 100,000, surpassing the platinum mark of 70,000 units, by the time Bolton left the country.

"Michael now has a tremendous base to work from, and the door is open for him to return whenever he wants," says Coppel, who presented the romantic balladeer with his band

in seven sell-out concerts from Sydney to Perth between Feb. 23 and March 9. Attendance totaled 80,000. Australian guitar star Tommy Emmanuel was the support act.

Australia is fiercely loyal to the acts it takes to heart and Bolton, with his charmy softball games, hospital visits, nighty meet-'n-greet, locally recruited choirs, wide musical appeal, and enthusiastic personality, has planted all the seeds to become a new Billy Joel or Elton John in antipodean eyes.

"I'm a man on a mission," remarked Bolton in Adelaide as news reached him that "The One Thing" had hit No. 1 and the single "Said I Loved You ... But I Lied" had

reached No. 2. "It's about establishing myself, once and for all in this country, as a major artist as deeply and permanently as I possibly can. I want to be able to come here, time and time again, and have a powerful and close relationship with a mega-audience."

With women outnumbering men four to one in his concert audiences, Bolton has easily reached his target audience in Australia, while giving himself some room for market expansion. "There is a backlash from the male audience, sometimes a lot of resentment," says Bolton. "I'm not just winning over women or having a female audience of a certain level."

(Continued on page 65)

## Sound City Fetes U.K. Pop Live Shows, Workshops Highlight Fest

LONDON—Sound City '94 is a week-long celebration of U.K. talent to be held April 4-9 in Glasgow, featuring live shows, radio broadcasts, festival visits, and music business workshops and seminars open to the public. It is sponsored by the British Phonographic Industry, BBC Radio One FM, the Musicians Union, and the Glasgow City Council.

Radio One FM will broadcast from the event, with shows by hosts John Peel, Mark Goodier, Pete Tong and Johnny Walker, and concerts at the Tronway club taped for later broadcast. Scores of artists will perform at clubs, theaters, and retailers around

the city. Here are artists scheduled at the principal venues, the Tronway, at press time:

**MONDAY, April 4:** The Charlatans, Hole, Whiteout, Midge Mersa & Throwing Muses, Tindersticks.

**TUESDAY, April 5:** Therapy?, Kerbing, Kaliph, Buffalo Tom, and a headliner to be announced. **WEDNESDAY, April 6:** M-People, Inorganic, Quietus, Jamiroquai, Urban Species. **THURSDAY, April 7:** Inorganic Carpets, Credit To The Nation & Chumbawamba, Baby Chaos, the Box Rottlers, and Oasis.

**FRIDAY, April 8:** The Brand New Heavies, K-Klass, Fluke, Underworld, the Sandals. **SATURDAY, April 9:** Texas, Gin Blossoms, Horse, Ed Alleyne-Johnson.

## newsline...

**EASTERN GERMANY'S** only CD plant has been saved from closure. The Pliz plant in Albersbach, in the eastern state of Thuringia, has been saved from bankruptcy by a last-minute package from a consortium, including banks and a local investment group attached to the state government. The owner, the Munich-based Pliz group, has been facing financial difficulties.

**NATION RECORDS** dance group Transglobal Underground is the latest British act signed outside the U.K. by Sony Music's licensed repertoire division. Sony LRD managing director Jeremy Fouso is also announcing the promotions of Mark Tettermill, previously LRD head of marketing, to the post of international marketing director, and Stuart Middleton, previously financial controller for A&T and publishing at Sony Music, to finance and administration director at LRD.

**THE U.K.'S** Performing Right Society is to conduct an independent review of its governance structures. Tom Clarke, DBM professor of corporate governance at Leeds Business School, is to review the way the society communicates to its membership. The report should be presented to the PRS council in September.

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## Former U.S.S.R. holds Peris, Possibilities PolyGram Ventures Into Russia

■ BY DOMINIC PRIDE

LONDON—PolyGram has become the first international major to set foot in the potentially vast but perilous Russian market. Through a joint venture with Moscow-based entertainment company Biz Enterprises, PolyGram—until recently one of the less adventurous players in Eastern Europe—has secured a foothold in what has, until now, been a no-go area for the multinational corporation.

PolyGram is investing in 51% of PolyGram A.O., while the minority stake will be held by its managing director, Boris Zosimov. PolyGram's founder, Zosimov, is effectively buying the record and publishing operations of Biz, and has an option to acquire the Russian company's direct-mail business. Biz—in which U.S. publisher Dick Ziff has a 10% stake—also has magazines, newspapers, and a concert promotion agency.

The Russian subsidiary will work on the full PolyGram group catalog, and Zosimov says the list of top priorities will be little different from elsewhere, including the likes of Elton John, Bryan Adams, Dire Straits, and Ace of Base. Full promotional campaigns will be rolled out, and Zosimov is confident that the marketing investment will result in sales. "It's easy to sell 100,000 copies of an album here," he says. "The media on cassette, and vinyl will stay for three or four years, but CD is growing very fast."

Reliable figures are difficult to obtain, but one market research company claims that ownership in Moscow has risen from 25% to 9% of all homes in one year. "People think of Russia as a poor country, but in the stores we see people buying a CD for \$25 or spending \$100 on a Tom Jones CD," Zosimov says. "These are people who aren't rich; they're just middle class, people who have their own businesses."

CDs will be imported from PolyGram's plant in Hanover, Germany, while cassettes and vinyl will be made locally. Prices for a CD, for example, will retail for about \$15 above \$30. Dealer prices for vinyl are \$2.50 for cassette. Says Zosimov, "Our most expensive CD will be \$11.50—we're doing that to fight the pirates. If we go any lower, we'll tempt our own artists to go to the black market."

Music sold by direct mail has proved to be popular in Russia. Biz has come to an agreement with the Russian postal system, offering financial incentives for better-quality delivery, and Zosimov says the shrinkage rates are now down to 2-3%.

Zosimov claims that PolyGram has gotten a six-month head start on its competitors by entering the Russian market. He is looking to expand into other Eastern European markets to get into Hungary and the Czech Republic, and he has yet to enter Poland. Copyright reform in due in Russia this summer, and it is thought that other majors will unveil their own game plans in the next few months.

As Russia started to embrace the idea of market economies in the late '80s, there was great hope for a rapid transition to capitalism and huge opportunities for Western business in a country of 150 million. However, the optimism faded when the nation plunged into internal conflict.

## MCA'S EUROPEAN EXPANSION CONTINUES

(Continued from page 10)

ish indie Scandinavian Records, says that the promotion department is already well on its way.

"Being that MCA is new in the market as a separate record company, it's important that we are already out there making things happen before the office opens. Otherwise, we'll be operating in a vacuum and constantly trying to catch up."

Other top priorities for the new MCA company is "Rhythmic China and Blues," a compilation of standards saved by country and R&B artists. Also, Joe Holmes, is a priority for next year.

In France, a team has been assembled under director general Gerard Wong to handle MCA's label manager at BMG. The Paris-based office will be in

the 8th arrondissement of the capital. Senior staffers have been named so far, including promotion director Jean-Michel Carrillot, former head of the French EMI-Chrysalis label; strategic director Christian & Turik, formerly with Sony Music; and financial director Alain Cadier.

Staffing of the Benelus operations under Kees van Weijen also is complete, and in the next few weeks a staff of 16 will move into premises in Holland's record and radio hotbed, Hilversum, and in Brussels.

Staffing in Germany is also complete, with Kees van Weijen consists of 10 employees. Senior staff include marketing manager Richard van der Veer; former controller Ach Pöwrt, retired from Polygram; and promotion head Desiree van

■ BY VADIM YURECHENKOV

MOSCOW—Since the advent of a market economy in Russia, the former state-run colossus Melodiya Records has been dividing in importance and status.

Melodiya is still the only state-run enterprise in the national industry, but is now just one of some 30 labels in the industry that was the Soviet Union.

The company, which had been supervising all record business until the U.S.S.R. disintegrated in 1991, now between seven and 10 recording studios, five pressing facilities and three duplication plants, plus a CD plant—all of which are now independent companies.

Melodiya ran into conflict with its former subsidiary, Ryskydy Disk (Russian Disk), in 1992, when a major part of Melodiya's large classical catalog was being illegally used by Ryskydy, which had retained Melodiya's recording archives. These included masters and tapes, which were used for a short space of time. The dispute has now been successfully resolved, and Melodiya is again in possession of its unique treasure of recorded material by Russian—and some foreign—classical talents dating from the '20s through the late '80s.

Melodiya now distributes its products through partners and distributors in Europe, including French label Vogue—acquired by BMG in 1991—and Melodiya America Inc., a New York-based distributor.

Its export finished CD catalog distributes Melodiya production through a deal signed five years ago.

Today, Melodiya's output is far below that of three years ago and is split between the domestic and international markets, according to Sergey Sokolov, Melodiya A&R executive. He expresses his company's concern over the "degrading" quality of compact discs replicated by the Moscow-based Muzg firm. Muzg previously was the property of Melodiya and started production in January 1990 via a contract with German-based Ancla Marketing GmbH. Ancla's managing director, Volker Schiers, quickly attracted financial and technical support from several German and Scandinavian firms.

Muzg finished CD output to its distributors, Melodiya clearly requires top-quality manufacturing. The recently launched CD replication facility is based in the Urals and is run by the Urals Electro-Mechanical Plant Co., which has a 6-million-unit annual capacity. It is now the only realistic CD manufacturing partner for handling Melodiya orders, says Vokhlanov.

Last year, Melodiya produced 40 titles, totaling 300,000 units. In the Commonwealth of Independent States, production of CDs for export is seen as a looming problem for Melodiya, though plans to place orders with CD manufacturers abroad may yet fall into place. The deal with German-based Ancla Marketing GmbH's association recently was set up in Moscow, utilizing some 15 labels, of which 12 are Moscow-based and the others based in other CIS states. They are all independents with the exception of Melodiya, which is officially state-run, operating under Russia's state property committee.

Horsens.

Says van Weijen, "I'm pleased to say that most of these staff are experienced record company people. We didn't have any difficulty finding staff, especially considering we didn't place any ads. Within two weeks of local travel magazine Muziek & Beeld reporting about my arrival, I had more than 30's on my desk."

Van Weijen has already started promotional work in Holland, where staffers have been working on the Beck single "Loser." In Belgium, general manager Frank Carillo has already played tapes with the Posies, who have managed dates in the country.

Assistance in this story provided by R. Yefimov in Stockholm and Philippe Croq in Paris.

## Hut Vernon Yard in U.S.; Golden Carillo Moment

WITH PLANS for the release in coming months of a number of albums from Hut Records in London, the label's America counterpart, Vernon Yard, is establishing Hut U.S. Vernon Yard as a distinct logo for their label.

The Auteurs' second album, "Now In A Cowboy" (Music To My Ears, Billboard, March 29), will be the inaugural release on Hut U.S. Vernon Yard, with American debuts from These Animal Men and S'M\*A\*S'H to follow later this spring, according to Keith Wood, head of Vernon Yard.

"Essentially, I decided to create Hut U.S. to recognize the great respect David Boyd has been signing" in Britain, says Wood.

Boyd, as general manager of Hut U.K., has been one of the first indie label execs in the U.K. to recognize the potential of bands such as These Animal Men and S'M\*A\*S'H, which have been gaining much attention on the U.S. scene in recent months with an energy and attitude that recalls the post- and new wave bands of the 1970s (Billboard, March 19).

Both Vernon Yard and Hut are owned by Virgin Records, but enjoy the cachet and creative buzz of indie labels. In America, Wood notes, the Hut U.S. bands, like their Vernon Yard counterparts, may be channeled through either the major-label pipeline of Cema or the independent avenue of Caroline Records. For example, Hut U.S. Vernon Yard will release American signings, the L.A. band Males Of Gravity, will go through Cema, while another, Low from Duane Michals, will go via Caroline.

Meanwhile, the progress of Verve, the first Hut U.K. band picked up by Vernon Yard for America, continues quickly, with the band set to perform on the second stage of this summer's Lollapalooza festival.

And don't expect S'M\*A\*S'H or These Animal Men to be the only other British bands coming across on Hut U.S. in the coming year. "All these bands have suddenly appeared on the horizon," says Wood, "and deals are on the table."

IT TAKES TWO: she sings in a dramatic soprano, like a rock 'n' roll angel, while her best language is simple on-stage prose—a straight-backed chair, a scarf, a few hats—bring the electricity to every song. He accompanies her with intense, propulsive acoustic guitar, while his gruff voice melds magically with hers. Their chemistry is undeniable. Their self-proclaimed "country stand with the best adult rock of the day."

The American duo of Annie Golden and Frank Carillo played London recently as part of a Euro-

pean tour to showcase their "Toxic Emotion" album on Holland's Sirema Records. The presence on Sirema Records of Golden Carillo, as the duo bills itself, is a great example of European labels' ability to nurture American talent outside the mainstream—the kind of unique artists who sadly slip through the A&R cracks of U.S. labels. Although Golden Carillo is based in the New York area, its recordings have not been released in the U.S.—until now. Sirema USA this spring will release "Toxic Emotion" in America, highlighted by the Lennon/McCartney classic "If I Needed Someone." The song from one great partnership deserves this performance from another.

## HOME & ABROAD



by Thom Duffy

REMEMBERING: MICK RONSON memorial concert on April 29 at the Labati's Hammerstein Apollo in New York City. Also, May 10 Epic Records release of "Heaven And Hell": the album Ronson was working on at the time of his death on April 30. Expected at the gig: Billy Wyman, Joe Elliot, Ian Hunter, and the Black Crowes. Proceeds will go to Lenox Children's Cancer Fund, the Macmillan Nurses, and the Mick Ronson Covered Stage, to be built in Queens Gardens, Hall, the guitarist's hometown.

MUSHROOM MOVES: Australia's Mushroom Records recently boosted responsibilities for several staffers. National promotions manager Steve Williams, now in charge of the label's focus on specific projects and initiatives of the Mushroom Group. Promotion managers Jo Wilson in New South Wales and Sarah Morgan in Victoria take on greater responsibility for day-to-day promotion efforts in their regions. Jo Corbett has been promoted to promotions assistant in South Wales. Production manager Andrew Meadows has been named A&R coordinator, replacing Linda Williams, now at Mushroom U.K., and Paul Buchanan succeeds Meadows as production coordinator.

BORDER CROSSINGS: Bryan Adams continues his current international tour with five shows beginning April 3 at the 6,000-seat SuperBowl in Sun City, South Africa... Chicago bluesman Otis Rush plays dates in Dublin, Edinburgh, and London beginning April 16 to showcase a new album, "Ain't Enough Coming In."

Home & Abroad is a biweekly column spotlighting the activity of the international music business and other international happenings. Information may be sent to Thom Duffy, Billboard, 23 Ridgmont Street, London, WC1E 9AH, or faxed to 071-333-2211.

# Juno Awards Celebrate Canadians' Embrace Of Cultural Roots

(Continued from page 1)

fan-favorite Canadian entertainer of the year during the March 20 awards ceremony, held at the O'Keefe Centre. Additionally, the Rankins' multifaceted hit "Fire Thru We'll Love" was honored as single of the year.

"I didn't think it'd be such a big deal, but I'm really thank back by all of this," a visibly overwhelmed Jimmy Rankin confided backstage.

The only other multiple winner at the event was A&M singer-songwriter Jann Arden, whose somber style is a distinctive trait in a culture that has produced such rapidly rising international talents as Arista/Netwerk's Sarah McLachlan and WEA/Quintan Road Ltd.'s Loreena McKennitt. Arden captured the best new solo artist trophy, and her single "I Would Die For You" also earned a best video award for director Jeth Weinrich.

National appreciation of the stunning success of powerful pop vocalist Céline Dion was apparent in her Juno win as female vocalist of the year, but excitement with the achievements of ethnic acts dominated the proceedings. James Keelaghan took the best roots-traditional album category for his Green Linnet/Festival record "My Skies"; Françoise Perusse won best-selling francophone album for Trans-Canada's "Album Du Peuple Tome 2"; and first-time winner Colin Linden triumphed in the

best blues-gospel album slot for his Sony Canada release, "South At Eight, North At Nine."

Robbie Robertson, whose mother is a Mohawk from Canada's Six Nations Iroquois community, presented the first annual award for best music of aboriginal Canada to Lawrence Martin for his "Wapistan" album from Wawatay/EMI. (Robertson announced in an earlier Canadian Music Week lecture that he is immersed in a Turner Broadcasting documentary/recording project concerning the indigenous music of North American tribes.)

Histed by stylish New Brunswick singer/showman Roch Voisine—who won male vocalist of the year—the Junos were prepped for the first time and telecast to a national audience of 1.5 million.

The proceedings included impressive performances by Voisine, Dion, and the Rankins, as well as blues and aboriginal medley segments, but the emphasis in terms of awards remained on Canada's hottest new faces, with the Holly Cole Trio's "Don't Smoke In Bed" winning best contemporary jazz album, the Waitresses victorious in best new group, Snot taking the best reggae recording trophy for "Informers," Charlie Major winning country male vocalist of the year, and Cassandra Vasg gaining country female honors. And in an upset win, I Mother Earth's



Robbie Robertson, left, presents Lawrence Martin with the Juno for best music of aboriginal Canada recording.

"Dig" beat out Rush's "Counterparts" for best hard rock album. Moreover, dozens of short film segments on such promising newcomers as Lori Yates, Zen Bungalow, and Natalie McMaster, all from Canadian

Music Week showcase stages, provided considerable zest to the program.

The Junos also featured a comprehensive Hall Of Fame tribute for 19-year rock veterans Rush. The segment on the legendary band, which ran 18 minutes, included interviews with band members Geddy Lee, Alex Lifeson, and Neil Peart; concert footage; and celebrity clips from Kim Mitchell (saying he was surprised the trio would even show up at such an event), Barenaked Ladies, Sebastian Bach, Vernon Reid, Ben Mink, and actor Mike Myers. Lifeson's young son Justin took a wry swipe at the band's longevity by congratulating his father on "making it into the Hall Of Fame."

"Without music, we would have to get a life. Without an audience, we would have to get a job," asserted

Peart in his acceptance speech. Despite the accolades, Rush did not win any of its three Juno nominations for group of the year, producer of the year, and best hard rock group.

While accepting her award, Quebecer Dion took a polite swipe at the Canadian Academy of Recording Arts and Sciences, which, for technical reasons, excluded such high-profile Canadians as four-time Grammy winner David Foster (Dion's producer) and Bryan Adams from 1994 Juno consideration.

"I'd like to thank David Foster, who I think is the best producer in the world—including Canada," Dion said in her brief speech. Continuing, she added, "I also thank Bryan Adams is the best in the world—including Canada."

(Continued on page 61)

## A HASSLE-FREE POP-UP MECHANISM FOR EASY AND SAFE CD RELEASE



COMPACT  
DISC  
DIGITAL AUDIO

Honors in Ontario. Billboard editor in chief Timothy White, left, presents Network Productions president Terry McBride with Billboard's 1994 International Business Achievement Award as Billboard's Canadian correspondent Larry LeBlanc looks on at ceremonies in Toronto during Canadian Music Week. The decade-old Network organization's diverse production/management/label roster includes rising star Sarah McLachlan. The 1994 Billboard International Creative Achievement Award winner was Ontario artist Loreena McKennitt, whose "The Mask And The Mirror" album, the follow-up to her globally successful "The Veil," has just been issued in Canada by WEA/Quintan Road Records. (Photo: Tom Sandler)

### KOBAYASHI QUILTS

(Continued from page 10)

tionally." Nakaneishi and the new JASRAC executive succeeded in freezing a \$3 billion yen (\$20.5 million) payment that was to be made to the foundation Feb. 28. The future of the building—work on which has already started—remains in doubt pending further negotiations between the two bodies.

"I'm going to keep watching JASRAC so they don't make another absurd contract to do something under the table," says Kobayashi. "I'm trying not to be angry. I know

it will take a while to reform JASRAC, slowly but surely."

Kobayashi says he has not seen rights on JASRAC's next general election, set for September 1995. He says he wants to get more young songwriters involved in the activities of the society, which he says is dominated by an old-boy network. "Every member of JASRAC should wake up and open their eyes," Kobayashi says.

There is an immediate word regarding who might replace Kobayashi on the JASRAC board.



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# HITS OF THE WEEK

**JAPAN** (Orpheus Publications, Inc.) 3/29/94

| THIS WEEK     | LAST WEEK | SINGLES                             |
|---------------|-----------|-------------------------------------|
| 1             | 2         | TADA KAMAKURA MOTOHARU NAHARUNA     |
| 2             | 5         | AGI URAMETA IN MIAMU FUJINO         |
| 3             | 1         | HEY! HEY! DODOMI MAOHO AIRI SHIMAKI |
| 4             | 3         | HEAVENLY LOVE MAREDO TAKAHARA       |
| 5             | 4         | DONT LET ME BE EZ                   |
| 6             | 7         | NIMBO INDOO                         |
| 8             | NEW       | OH MY LITTLE BOY                    |
| 9             | NEW       | GAMBARA YAMUKA NA UROBORG           |
| 10            | NEW       | AMOR DOLOR DOLOR DOLOR DOLOR        |
| 11            | NEW       | CROSS ROAD                          |
| <b>ALBUMS</b> |           |                                     |
| 1             | 1         | THE UNUSUAL SUSPECT                 |
| 2             | NEW       | LINGERING LINDY WINGING             |
| 3             | 4         | THE WORLD GROUND                    |
| 4             | NEW       | VARIOUS ARTISTS                     |
| 5             | 6         | MAKURO TAKAHASHI                    |
| 6             | 7         | YUTAKA ANDO                         |
| 7             | NEW       | MARIN CAREY                         |
| 8             | NEW       | TAKURO OHMURA                       |
| 9             | NEW       | FLORIAN BACH                        |
| 10            | NEW       | THE CONANOS                         |

**AUSTRALIA** (Australasian Record Industry Assn.) 3/27/94

| THIS WEEK     | LAST WEEK | SINGLES                               |
|---------------|-----------|---------------------------------------|
| 1             | 1         | IT'S ALRIGHT                          |
| 2             | 3         | POWER OF LOVE                         |
| 3             | 2         | LET'S GET BACK                        |
| 4             | NEW       | WITHOUT YOU                           |
| 5             | NEW       | SING LAMMIE YOU... BUT I LOVE MICHAEL |
| 6             | 9         | SHAW LOVED YOU                        |
| 7             | NEW       | THE HEAVENLY CREATOR                  |
| 8             | 5         | SLAVE TO THE MUSIC                    |
| 9             | 7         | IF YOU GET UP 'TIL YOU MOVE           |
| 10            | 8         | FEELING ALRIGHT                       |
| 11            | NEW       | THE POWER OF LOVE                     |
| 12            | NEW       | ANYTHING CULTURE BAIT                 |
| 13            | NEW       | THINGS YOU CAN ONLY GET BETTER        |
| 14            | NEW       | LOSER                                 |
| 15            | NEW       | CAN WE TALK                           |
| 16            | NEW       | THE POWER OF LOVE                     |
| 17            | NEW       | STREETS OF PHILADELPHIA               |
| 18            | NEW       | SPRINGFIELD                           |
| 19            | NEW       | WHAT'S MY NAME                        |
| 20            | NEW       | MOVING ON UP                          |
| 21            | NEW       | HEY! HEY! ZHANG                       |
| <b>ALBUMS</b> |           |                                       |
| 1             | 3         | MARIN CAREY                           |
| 2             | NEW       | SCHEIDT & BROWN                       |
| 3             | NEW       | MOTLEY CRUE                           |
| 4             | 2         | SOULGARDEN                            |
| 5             | NEW       | THE GREAT SORORITY                    |
| 6             | NEW       | DEE DEEPER                            |
| 7             | NEW       | SALT PEPA                             |
| 8             | NEW       | BRIAN ADAMS                           |
| 9             | 5         | THE POWER OF LOVE                     |
| 10            | NEW       | CELINE DION                           |
| 11            | NEW       | DOOBIE BROTHERS                       |
| 12            | NEW       | ALISTAR WILKINSON                     |
| 13            | NEW       | CALIGULA                              |
| 14            | NEW       | THE HOLLAND MARRIAGE                  |
| 15            | NEW       | RODDEGROE                             |
| 16            | NEW       | PEARL JAM                             |
| 17            | NEW       | THE JONAS BROTHERS                    |
| 18            | NEW       | THE JACKSONS                          |
| 19            | NEW       | AMET                                  |
| 20            | 15        | ANET CUNNING                          |

**NEW ZEALAND** (BRAND) 3/16/94

| THIS WEEK | LAST WEEK | SINGLES                |
|-----------|-----------|------------------------|
| 1         | NEW       | HIP HOP HOLIDAY        |
| 2         | NEW       | GRIEAT LEAN D.S.E.     |
| 3         | NEW       | BREATHING              |
| 4         | NEW       | HEAVENLY LOVE          |
| 5         | NEW       | THE GREAT SORORITY     |
| 6         | NEW       | THEY WANT YOU          |
| 7         | NEW       | STAY OUT               |
| 8         | NEW       | WE'VE GOT OUR OWN LINE |
| 9         | NEW       | MOVING ON UP           |
| 10        | NEW       | SPRINGFIELD            |
| 11        | NEW       | SOULGARDEN             |
| 12        | NEW       | THE POWER OF LOVE      |
| 13        | NEW       | THE POLICE             |
| 14        | NEW       | M.P.E. LEAGUE          |
| 15        | NEW       | CYRESS HILL            |
| 16        | NEW       | BRIAN ADAMS            |
| 17        | NEW       | THE JACKSONS           |
| 18        | NEW       | THE CONANOS            |
| 19        | NEW       | PEARL JAM              |

**CANADA** (The Record) 3/14/94

| THIS WEEK | LAST WEEK | SINGLES                     |
|-----------|-----------|-----------------------------|
| 1         | 1         | THE POWER OF LOVE           |
| 2         | 5         | WITHOUT YOU                 |
| 3         | 2         | GETTING JAM                 |
| 4         | 2         | SALT PEPA                   |
| 5         | NEW       | JUST KIDNAP IT              |
| 6         | 7         | WHYTTA MAN                  |
| 7         | 3         | THE STREETS OF PHILADELPHIA |
| 8         | 9         | UNDERSTANDING               |
| 9         | 10        | PLEASE FORGIVE ME           |
| 10        | 11        | ISGANG IN THE STREET        |
| 11        | NEW       | THE POWER OF LOVE           |
| 12        | 13        | FAMILY AFFAIR               |
| 13        | 14        | MISS YOU IN A HEARTBEAT     |
| 14        | 15        | ANYTHING YOU WANT           |
| 15        | 17        | SNIP TO THE USA             |
| 16        | 18        | DREAMS                      |
| 17        | 19        | IN THE MOOD                 |
| 18        | NEW       | CHOCOLATE                   |
| 19        | NEW       | SOULGARDEN                  |
| 20        | NEW       | EMINEM                      |
| 21        | 3         | CELINE DION                 |
| 22        | 4         | ACE OF BASE                 |
| 23        | 5         | VARIOUS ARTISTS             |
| 24        | 7         | THE BRONX                   |
| 25        | 9         | MARIN CAREY                 |
| 26        | 12        | THE HEARTBEATERS            |
| 27        | 13        | VARIOUS ARTISTS             |
| 28        | 10        | ALICE IN CHAINS             |
| 29        | 17        | THE POWER OF LOVE           |
| 30        | 15        | TORI AMOS                   |
| 31        | 14        | BRIAN ADAMS                 |
| 32        | 18        | NINE INCH NAILS             |
| 33        | 16        | SASS JORDAN                 |
| 34        | 19        | SPRINGFIELD                 |

**GERMANY** (Der Musikmarkt) 3/22/94

| THIS WEEK | LAST WEEK | SINGLES                 |
|-----------|-----------|-------------------------|
| 1         | 1         | OMEN IS ALIVE           |
| 2         | 2         | IT'S ALRIGHT            |
| 3         | 4         | THE POWER OF LOVE       |
| 4         | 4         | STREETS OF PHILADELPHIA |
| 5         | 9         | THE BRONX               |
| 6         | 5         | HAPPY NEW YEAR          |
| 7         | 6         | THE POWER OF LOVE       |
| 8         | NEW       | LOOK WHO'S TALKING      |
| 9         | 10        | THE POWER OF LOVE       |
| 10        | 12        | THE POWER OF LOVE       |
| 11        | 8         | THE BEAT CONTACT        |
| 12        | NEW       | THE POWER OF LOVE       |
| 13        | 11        | THE POWER OF LOVE       |
| 14        | 16        | THE POWER OF LOVE       |
| 15        | 17        | THE POWER OF LOVE       |
| 16        | 14        | THE POWER OF LOVE       |
| 17        | 15        | THE POWER OF LOVE       |
| 18        | 13        | THE POWER OF LOVE       |
| 19        | 12        | THE POWER OF LOVE       |
| 20        | NEW       | THE POWER OF LOVE       |
| 21        | 1         | BRIAN ADAMS             |
| 22        | 3         | THE POWER OF LOVE       |
| 23        | 4         | THE POWER OF LOVE       |
| 24        | 5         | THE POWER OF LOVE       |
| 25        | 6         | THE POWER OF LOVE       |
| 26        | 7         | THE POWER OF LOVE       |
| 27        | 8         | THE POWER OF LOVE       |
| 28        | 9         | THE POWER OF LOVE       |
| 29        | 10        | THE POWER OF LOVE       |
| 30        | 11        | THE POWER OF LOVE       |
| 31        | 12        | THE POWER OF LOVE       |
| 32        | 13        | THE POWER OF LOVE       |
| 33        | 14        | THE POWER OF LOVE       |
| 34        | 15        | THE POWER OF LOVE       |
| 35        | 16        | THE POWER OF LOVE       |
| 36        | 17        | THE POWER OF LOVE       |
| 37        | 18        | THE POWER OF LOVE       |
| 38        | 19        | THE POWER OF LOVE       |
| 39        | 20        | THE POWER OF LOVE       |
| 40        | 21        | THE POWER OF LOVE       |

**HITS OF THE WEEK**

| THIS WEEK | LAST WEEK | SINGLES                    |
|-----------|-----------|----------------------------|
| 1         | 1         | DOOP                       |
| 2         | 3         | THE SIGN OF ACE            |
| 3         | 2         | WITHOUT YOU                |
| 4         | NEW       | IF YOU'RE GETTING LATE     |
| 5         | NEW       | GIRLS AND BOYS             |
| 6         | NEW       | WHAT'S MY NAME             |
| 7         | NEW       | SHINE ON                   |
| 8         | NEW       | DEGREES OF MOTION          |
| 9         | NEW       | THE POWER OF LOVE          |
| 10        | NEW       | RETURN TO ENGLAND          |
| 11        | NEW       | SLEEPING IN MY CAR         |
| 12        | NEW       | THE WEAVER                 |
| 13        | NEW       | BEHAVE YOURSELF            |
| 14        | NEW       | WHISPER YOUR NAME          |
| 15        | NEW       | LINGER                     |
| 16        | NEW       | NOT LOVE NOW               |
| 17        | NEW       | ONLY TO BE SEEN            |
| 18        | NEW       | I CAN SEE CLEARLY NOW      |
| 19        | NEW       | SOLELY HAPPY               |
| 20        | NEW       | THINGS CAN ONLY GET BETTER |
| 21        | NEW       | SMAPS                      |
| 22        | NEW       | BREATHE AGAIN              |
| 23        | NEW       | SOMEONE                    |
| 24        | NEW       | GOOD AS GOLD               |
| 25        | NEW       | THE POWER OF LOVE          |
| 26        | NEW       | ROCKAWAY JAM               |
| 27        | NEW       | LOSER                      |
| 28        | NEW       | IT'S A FACE                |
| 29        | NEW       | DON'T GO BREAKING MY HEART |
| 30        | NEW       | AGAINS WANT YOU            |
| 31        | NEW       | STING                      |

**ITALY** (Maseca & Dischi) 3/21/94

| THIS WEEK     | LAST WEEK | SINGLES                 |
|---------------|-----------|-------------------------|
| 1             | 1         | THE RHYTHM OF THE FIGHT |
| 2             | 2         | STRAW ANIMO             |
| 3             | 3         | PASS THE NIGHT          |
| 4             | 4         | COME MA' BEMBI          |
| 5             | 5         | THE POWER OF LOVE       |
| 6             | 6         | FADE TO RED DISTANCE    |
| 7             | 7         | STRAW ANIMO             |
| 8             | 8         | STRAW ANIMO             |
| 9             | 9         | ANIMAZIONE PARALELLA    |
| 10            | 10        | STREETS OF PHILADELPHIA |
| <b>ALBUMS</b> |           |                         |
| 1             | 1         | ALBUMS                  |
| 2             | 2         | ALBUMS                  |
| 3             | 3         | ALBUMS                  |
| 4             | 4         | ALBUMS                  |
| 5             | 5         | ALBUMS                  |
| 6             | 6         | ALBUMS                  |
| 7             | 7         | ALBUMS                  |
| 8             | 8         | ALBUMS                  |
| 9             | 9         | ALBUMS                  |
| 10            | 10        | ALBUMS                  |

**SPAIN** (TELEVEVIS) 3/12/94

| THIS WEEK | LAST WEEK | SINGLES               |
|-----------|-----------|-----------------------|
| 1         | 2         | THE SIGN OF ACE       |
| 2         | 1         | RIGHT IN THE NIGHT    |
| 3         | 3         | POETRY IN MOTION      |
| 4         | 6         | THE POWER OF LOVE     |
| 5         | 4         | ANYTHING CULTURE BAIT |
| 6         | 5         | LA ENQUETADA          |
| 7         | NEW       | RIGHT IN THE NIGHT    |
| 8         | NEW       | HEART OF GLASS        |
| 9         | NEW       | RIGHT IN THE NIGHT    |
| 10        | NEW       | ALBUMS                |
| 11        | NEW       | CORO MONJES           |
| 12        | NEW       | MICHAEL NYMAN         |
| 13        | NEW       | THE POWER OF LOVE     |
| 14        | NEW       | BRIAN ADAMS           |
| 15        | NEW       | CHICAGO               |
| 16        | NEW       | THE POWER OF LOVE     |
| 17        | NEW       | MARIN CAREY           |
| 18        | NEW       | AMSTADES              |
| 19        | NEW       | WET WET WET           |
| 20        | NEW       | ALBUMS                |

**NETHERLANDS** (Stichting Mega Top 50) 3/21/94

| THIS WEEK | LAST WEEK | SINGLES                |
|-----------|-----------|------------------------|
| 1         | 1         | WITHOUT YOU            |
| 2         | 2         | THE POWER OF LOVE      |
| 3         | 3         | IF YOU'RE GETTING LATE |
| 4         | 4         | GET-AY WAY             |
| 5         | 5         | IT'S ALRIGHT           |
| 6         | 6         | LOOK WHO'S TALKING     |
| 7         | 7         | BREATHING AGAIN        |
| 8         | 8         | MADONNE                |
| 9         | 9         | THE POWER OF LOVE      |
| 10        | NEW       | ALBUMS                 |
| 11        | NEW       | MARIN CAREY            |
| 12        | NEW       | PAUL DE LEEUW          |
| 13        | NEW       | ACE OF BASE            |
| 14        | NEW       | THE POWER OF LOVE      |
| 15        | NEW       | THE POWER OF LOVE      |
| 16        | NEW       | THE POWER OF LOVE      |
| 17        | NEW       | THE POWER OF LOVE      |
| 18        | NEW       | THE POWER OF LOVE      |
| 19        | NEW       | THE POWER OF LOVE      |
| 20        | NEW       | THE POWER OF LOVE      |
| 21        | NEW       | THE POWER OF LOVE      |
| 22        | NEW       | THE POWER OF LOVE      |
| 23        | NEW       | THE POWER OF LOVE      |
| 24        | NEW       | THE POWER OF LOVE      |
| 25        | NEW       | THE POWER OF LOVE      |
| 26        | NEW       | THE POWER OF LOVE      |
| 27        | NEW       | THE POWER OF LOVE      |
| 28        | NEW       | THE POWER OF LOVE      |
| 29        | NEW       | THE POWER OF LOVE      |
| 30        | NEW       | THE POWER OF LOVE      |

**HONG KONG** (OPT Hong Kong Group) 3/13/94

| THIS WEEK | LAST WEEK | SINGLES                    |
|-----------|-----------|----------------------------|
| 1         | 1         | CHUCKY CHUCKY WAIT FOR YOU |
| 2         | 2         | ALAN TAM                   |
| 3         | 3         | MOODLE CHENG               |
| 4         | 4         | LOOK WHO'S TALKING         |
| 5         | 5         | ENOUGH TO GET BY           |
| 6         | 6         | NICKY WU                   |
| 7         | 7         | VARIOUS                    |
| 8         | 8         | NAREN TUNG                 |
| 9         | 9         | WILLIAM SO                 |
| 10        | 10        | VARIOUS                    |





## Audiobook Makers Ponder CD Forays Record Store Penetration Is Key Factor

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—Since their introduction into the marketplace, audiobooks have been available on cassette. But with music CD sales steadily increasing, some audiobook publishers have begun experimenting with the format. We can't ask to be in record stores without having the proper for-

mat." Dove has moved aggressively into the format since releasing its first CD title a year and a half ago; the company currently offers 30-35 titles on CD and plans to have 50-100 by the end of 1994, Viner says.

Jim Branigan, president of the AudioBook Publishers Assn., agrees that CD titles "may be what finally opens up the record store market for spoken-word audio." He adds that while record stores have become somewhat more receptive to spoken-word audio, bookstores are still the dominant retail outlet for this product.

Jenny Frost, VP and publisher at Bantam Doubleday Dell, says that when a title is available in both formats, record stores will order equal quantities of each, while bookstores or other 16% outlets.

However, that does not mean a spoken-word title on CD will sell as well as its cassette counterpart. Perhaps because audiobooks are primarily sold in bookstores—or because most audiobook customers are accustomed to casset-

tes—a typical spoken-word title available in both formats will sell about 2,000-3,000 units on CD, compared with 20,000 on cassette, says Branigan. Another hindrance to CD sales is price: A typical audiobook on two 90-minute cassettes retails for \$15.50-\$17.50, while the same book on three CDs will cost \$29.50 or more.

Bob Lewis, president of the Mind's Eye, believes the main hindrance to CDs is their maximum length of about 70 minutes. "If you have a book on two 90-minute tapes, it takes three CDs. When they develop CDs with more capacity, you'll see a tremendous surge of books on CD," he says.

Audiobook publishers who do release titles on CD choose those titles carefully. The prime candidates for CD release are classic literature titles or prestigious nonfiction titles (such as Stephen Hawking's "A Brief History of Time") on DVD, which are envisioned

(Continued on page 19)

## Zoom Goes Pop With Sandiego

■ BY SARI BOTTON

NEW YORK—In promoting its new Carmen Sandiego record, "Carmen Sandiego Out Of This World," Zoom Express—producer of the earlier "Where In The World Is Carmen Sandiego?"—has been posing a new question to its retail accounts: Where, in the store, will Carmen Sandiego be housed? Any merchants who might be stumped by this query needn't ponder too long, as Zoom Express, a joint venture with BMG under the BMG Kids umbrella, also provides the answer: Place it in the pop department.

The first record, released in November 1992, had been positioned mainly as a "family" album, housed in children's departments in record stores. But Zoom Express and BMG's distribution arm are making a big push to effect a crossover at retail—to reach older kids and even adult consumers with the new recording, a move that is expected to broaden its sales potential to two or three times the 175,000-unit volume that "Where In The World Is Carmen Sandiego?" posted.

The vehicle driving Ms. Sandiego is expected to be in record stores. (Continued on page 22)

## Military Clientele Doesn't Fatigue Texas Retailer

■ BY BOB DARDEN

KILLEEN, Texas—When your record store is just a stone's throw from the gates of the largest army base in the free world, the sight of soldiers in full camouflage and fatigues trooping in and out becomes pretty matter-of-fact in time.

But David and Naomi Spriggs, owners of Renaissance Records, never get



Owners Naomi and David Spriggs stand outside Renaissance, a Killeen, Texas, institution for 18 years.



tired of seeing any of Fort Hood's 40,000 soldiers. And when they're gone—as tens of thousands were during the Persian Gulf War—then the Spriggs have no recourse but to take a long vacation.

For the past 18 years and through several locations, Renaissance Records has been a landmark in this sprawling Central Texas town.

David Spriggs founded Renaissance shortly before leaving the army himself in 1976. For the first six months, it carried only used records while Spriggs chased a career with punk band the Lids (which only toured the stage with Iggy Pop). He says the business really turned around in 1980 when he met frequent shopper Naomi—and later married his best customer. It was about that time that I discovered that I realized all of my life's



Goodbye And Good Luck. Dart Distributing president Merril Kirsch, right, thinks newly retired singles buyer Tom Prenowit has many contributions to the music industry at a party in Prenowit's honor. Prenowit began his career in the early 1950s with an independent electronics/appliances distributor of Columbia Records. He went on to work at Pickwick International and Great American Music. A few years ago he joined Dart, directing the start-up of a professionally operated singles department for Dart's rack customers, and eventually took over responsibility for all company advertising.

dreams—being a DJ, playing in a band, and owning a record store," Spriggs says. "I'd found Utopia in Killeen, Texas."

The Spriggs moved to their current location, just a mile from Fort Hood's busy east gate, in 1991. This incarnation of Renaissance Records previously was an old restaurant/bar, complete with wood floors, paneling, dance floor, bar, and fireplace. Despite remodeling and building all of their own wooden racks, the Spriggs kept all of the wood.



Renaissance is an all-wooden music store, located in a building that originally was a barbecue restaurant and later was a dance hall.

"We just like the smell of wood," Naomi says. "It reminds us of our first store, a tiny, yellow, wooden house in a suburban neighborhood."

Renaissance's distinctive rustic exterior and wooden furnishings belie the up-to-date urban chain inside. The walls are lined with posters and signed publicity photographs. A carefully programmed 24-CD stereo constantly plays selected tracks—reprogrammed every few days by David himself. ("No one touches it but me," he says.)

David says the 6,800-square-foot store did \$2 million in sales last year, despite a harrowing campaign of competition that includes one of the largest post exchanges in the country, three smaller independents, and two major chains (Trax and Camelot) in a nearby Killeen mall.

"In any army town, your military PX is going to be your biggest competitor," David says. "We bet 'em with selection, knowledge, and speed. They beat us in price. As a result, 90%-95% of our customers are in some way related to Fort Hood, whether they're soldiers."

(Continued on next page)

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## TOP REGGAE ALBUMS..

| THIS WEEK | LAST WEEK | TITLE   | ARTIST                       |
|-----------|-----------|---|------------------------------|
| 1         | 1         | Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by  ARTIST |                              |
| 2         | 3         | LABEL & NUMBER (DISTRIBUTING LABEL)   | ★ ★ No. 1 ★ ★                |
| 1         | 1         | PROMISED & LIES<br>EPIC 85229   | LIBRO<br>9 weeks at No. 1    |
| 2         | 3         | BAD BOY<br>BG 861 2582-AG   | INNER CIRCLE                 |
| 3         | 5         | COOL RUNNINGS<br>MCA 57547-COLUMBIA   | SOUNDTRACK                   |
| 4         | 4         | QUEEN OF THE PACK<br>EPC 5133   | PATRA                        |
| 5         | 8         | BIG BLUNTS<br>TOMMY BOY 10077   | VARIOUS ARTISTS              |
| 6         | 9         | 12 INCHES OF SNOW<br>EASTWEST 12074   | SHOW                         |
| 7         | 5         | VOICE OF JAMAICA<br>MCA 57547-1   | BUJI BANTON                  |
| 8         | 9         | ALL SHE WANTS<br>MCA 57547-1  | CHAKA DEMUS & PLEDS<br>MAYTE |
| 9         | 8         | SONGS OF FREEDOM<br>TUFF GORE/PLANO 12289-PL  | BOB MARLEY                   |
| 10        | 10        | PURE PLEASURE<br>EPIC 8753  | SHAGGY                       |
| 11        | 13        | BEST OF REGGAE<br>ATL 474   | VARIOUS ARTISTS              |
| 12        | 11        | DON DADA<br>COLUMBIA 474  | SUPER CAT                    |
| 13        | 12        | QANCEHALL MASSIVE<br>NOVEMBER 1106  | VARIOUS ARTISTS              |
| 14        | RE-ENTRY  | I-TIM BAKED<br>EPC 12484  | SHABBA RANKS                 |
| 15        | 14        | ROUGH & READY VOL. II<br>EPC 12288  | SHABBA RANKS                 |

## TOP WORLD MUSIC ALBUMS™

| THIS WEEK | LAST WEEK | TITLE  | ARTIST                           |
|-----------|-----------|--|----------------------------------|
| 1         | 1         | Compiled from a national sample of retail store sales reports. |                                  |
| 2         | 2         | LABEL & NUMBER (DISTRIBUTING LABEL)                            | ★ ★ No. 1 ★ ★                    |
| 1         | 1         | LOVE & LIBERTY<br>ELEKTRA MUSIC/AN 1595-02/ATRA                | GISSY KINGS<br>23 weeks at No. 1 |
| 2         | 4         | ISLAND ANGEL<br>GREEN LINE 1137                                | ALTAN                            |
| 3         | 12        | THE WORLD SINGS GOODNIGHT<br>SILENT REVOL 0893                 | VARIOUS ARTISTS                  |
| 4         | 5         | BANNA<br>ATLANTIC 82592  | CLANNAD                          |
| 5         | 13        | STILL ON THE JOURNEY<br>CARTER BEAR 4238/ WARRIOR BROS.        | SWEET HONEY IN THE ROCK          |
| 6         | NEW       | NISSI NISSI<br>CANTO 129-012/PLANO                             | KHALED                           |
| 7         | 9         | A MEETING BY THE RIVER<br>MCA 57547-1                          | RY COODER/Y.M. SMITH             |
| 8         | 14        | HOPE<br>TROJKA 7203  | HIGH MASCHELA                    |
| 9         | 12        | ADAM<br>ATLANTIC 82490-AG                                      | CLANNAD                          |
| 10        | 11        | GISSY BOOGALOO<br>MCA 7005-BWIND                               | WILLY AND LIBRO                  |
| 11        | NEW       | ANGELUS<br>RCA 8295-02/5499                                    | MILTON NASCIMENTO                |
| 12        | 13        | ANDRÉS<br>BONPHILE 4309-GREEN LINE 1                           | INTI-LLIMANI                     |
| 13        | 6         | I DRING<br>POINT MUSIC 442 937-PL                              | UKATI                            |
| 14        | 7         | GARDEN OF DREAMS<br>TROJKA 7105                                | ALI AKBAR KHAN                   |
| 15        | 10        | THE SOURCE<br>JANUS 1275-BWIND                                 | ALI FAIRNA TOURE                 |

## TOP NEW AGE ALBUMS..

| THIS WEEK | LAST WEEK | TITLE  | ARTIST   |
|-----------|-----------|--|--|
| 1         | 1         | Compiled from a national sample of retail store sales reports. |  |
| 2         | 2         | LABEL & NUMBER (DISTRIBUTING LABEL)                            | ★ ★ No. 1 ★ ★                                    |
| 1         | 1         | HOURS BETWEEN NIGHT - DAY<br>EPC 12108                         | OTIMAR LIEBERT - LUNA NEGRA<br>23 weeks at No. 1 |
| 2         | NEW       | LIVE AT THE ACROPOLIS<br>PRIVATE MUSIC 82318                   | YANNI  |
| 3         | 2         | NOTHING ABOVE MY SHOULDERS BUT THE EVENING<br>ANDROMED 1113    | RAT LYRICH                                       |
| 4         | 12        | SHEPHERD MOONS A7<br>EMERGE 28170-WARRIOR BROS.                | ENYA   |
| 5         | 6         | ACOUSTIC HIGHWAY<br>HIGHER OCTAVE 7090                         | CRAIG CHAQUICD                                   |
| 6         | 5         | A DAY IN THE LIFE<br>MOLLY 2708 242                            | DANNY WRIGHT                                     |
| 7         | 25        | SHADOW OF TIME<br>MCDROM 11110                                 | NIGHTNOISE                                       |
| 8         | 37        | BRIDGE OF DREAMS<br>MARCUS KESLER                              | DAVID LANZ AND PAUL SPEER                        |
| 9         | 25        | WATERMARK A7<br>EMERGE 28170-WARRIOR BROS.                     | ENYA   |
| 10        | 10        | FOREST BAIN<br>SOUNDINGS OF THE PLANET 7190                    | DEAN EVENSON                                     |
| 11        | 13        | CHRONOLOG<br>EPC 12108   | JEAN MICHEL JARRE                                |
| 12        | NEW       | WINDHAM HILL SAMPLER '94<br>WINDHAM HILL 1118                  | VARIOUS ARTISTS                                  |
| 13        | 14        | CELTIC ODYSSEY<br>MCA 57547-1                                  | VARIOUS ARTISTS                                  |
| 14        | 7         | IN MY TIME A7<br>PRIVATE MUSIC 82106                           | YANNI  |
| 15        | 11        | SOMEWHERE IN A DREAM<br>REAL MUSIC 7089                        | WISHAM   |

Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. A RIAA symbol for sales of 1 million units, with each additional million indicated by a number following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl available. © 1994, Billboard/BPI Communications. Reggae albums: © 1994, Billboard/BPI Communications and SoundScan, Inc.

## TOP NEW AGE ALBUMS (CONTINUED)

| THIS WEEK | LAST WEEK | TITLE/LABEL                               | ARTIST                |
|-----------|-----------|---|-----------------------|
| 16        | 16        | HIGHER OCTAVE COLLECTION<br>HIGHER OCTAVE | VARIOUS               |
| 17        | 17        | MAGIC THEATER<br>EARTH BEAT/WARRIOR BROS. | SHAMROCK              |
| 18        | 18        | SACRED RITE<br>HEARTS OF SPACE            | MICHAEL STYLIANO      |
| 19        | 19        | SOULAN MENTRE<br>SBN (EPC)                | INDONESIA WILLEWIEGER |
| 20        | 20        | HUMAN RITES<br>NATURAL VISIONS            | SPOTTED SGALE         |
| 21        | 21        | NOUVEAU FLAMENCO<br>HIGHER OCTAVE         | OTIMAR LIEBERT        |
| 22        | 22        | NARADA DECADE<br>NARADA                   | VARIOUS ARTISTS       |
| 23        | 23        | IMPRESSIONS<br>AMERICAN GRAMMOPHONE       | CHAP DAVIS            |
| 24        | 24        | DECEMBER<br>WINDHAM HILL                  | GARY WARDEN           |
| 25        | 25        | WINTER SONG<br>GTS                        | JOHN TEVET            |

## MILITARY CLIENTELE DOESN'T FATIGUE RETAILER

(Continued from preceding page)

dependents, retirees, or base employees. But that's probably true of many businesses in Killeen. Remember, Fort Hood is the only two-division base in the U.S. \*

Still, the Spriggs have taken their hits through the years. In 1987, the Army sent 20,000 Fort Hood soldiers to West Germany for NATO training exercises for more than a month. And during the worst six months of the Gulf crisis, they say business fell by more than 45%.

But in addition to the sheer number of soldiers, the Spriggs say military personnel make their presence felt in other ways at the store.

"For one thing, they have distinctive tastes," Naomi says. "Many have been everywhere, know what's hot, and know what they want. For the past 18 years, we've stocked this store to tailor

to their tastes. And over the past few years, those tastes have definitely taken a turn toward urban contemporary music."

To keep up with their customers, the Spriggs have nine clerks. All of them have to be generalists, but several have specialties as well. One clerk moonlights as a DJ at both a local dance club and a Killeen radio station.

"Our ordering is based on gut instincts, experience, and demand," David says. "We listen to the public. If we don't have it, we get it overnight and put it into stock. We've had a pretty good track record of having urban hits before they've exploded in the charts.

And once a song's a hit, we keep it deep and we keep it long. It's very important to keep those kinds of songs in abundance. People remember when you're

(Continued on page 50)

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## Retail

# NARM Mellows Out As Big Issues Fail To Surface

**FROM NARM WITH LOVE:** As these words are being written, the 30th annual National Assn. of Recording Merchandisers convention, held March 19-22 in San Francisco, is in full swing. While most attendees seem to be thoroughly enjoying themselves, the confab already is being labeled the meeziest in years. As one distributor executive puts it, "Between the lack of movement on source tagging, the record clubs, and all other forms of direct marketing going on, I came here expecting to get beat up, so I brought my football equipment." But no major issue has emerged, and attendees seem to be just going through the paces. Still, the convention was packed with live performances and could hardly be described as quiet. According to NARM, 58 acts were to play by the end of the convention, which NARM labeled its biggest ever, with nearly 3,000 registrants and 128 exhibitors.

**LIKE AN LARGE** convention, some things run smoothly here and some things abide by Murphy's Law. This year, the trade show ran kind of like a river, through various corridors, rooms, and levels of the San Francisco Marriott. In addition to the confusing set-up, the exhibitors on the second level of the Atrium, away from most of the convention's action, had another problem on their hands for some reason, that part of the hotel was pumping heat way beyond what was needed, making it extremely uncomfortable. Before the end of the show, Pam Horowitz, NARM's executive VP, informed exhibitors in the Atrium Hall that they would have a credit for next year's confab—which will be held in San Diego at the Marriott Convention Center. For the first time in recent memory, the convention will take place in February, on a Wednesday through Saturday (22-26). The next year, the convention moves back into March, convening on the 22nd in Washington, D.C.

**NEW LOOK:** The new officers lineup for NARM has Scott Young, Warehouse Entertainment chairman/CEO, as president; Ann Loeff, Spec's Music president, as VP; Barney Cohen, Valley Record Distributors chairman, as treasurer; and Bob Schneider, Western Merchandisers executive VP, as secretary. Filling out the board of directors are Arnie Bernstein, president of the music store division of the Musicland Group; Rachelle Friedman of J&R Music World; John Saltonpe, VP at M.S. Distributing; Steve Simpson, president at Harman, as; and new members Stan Gorman, senior VP at Tower Records; George Dean Johnson, president of Blockbuster's domestic consumer division; and David Long, president of Compact Disc World. Mary Ann Levitt of Record Shop has retired from the board. Chuck Rutenberg, longtime legal counsel for NARM, also announced his retirement.

**AND THE ENVELOPE PLEASE:** George's Music Room in Chicago won the independent retailer of the year award in the single store category, while CD Superstore in Evansville, Ind., won in the chain category. HMV U.S.A., based in Stamford, Conn., won the small retailer of the year award; Kern Hill Music in Belmont, N.J., won as mid-size retailer of the year; and Camelot Music in North Canton, Ohio, won large retailer of the year. In the wholesale community, Valley Record Distributors in Woodland, Calif., was one-stop of the year, while Western Merchandisers in Amarillo, Texas, won the rackjobber award.

And for the first time, NARM handed out supplier awards, with Virgin Records scooping up label of the year and PolyGram Group Distributing winning distributor of the year. Congrats to all.

## RETAIL TRACK

by Ed Christman



OUT And About: Once again, the BMG

Distribution product presentation was, how shall I say, mind expanding—with stun-gun flash explosions and a 3D laser light show so out there that it probably re-ignited any hallucinogens taken by NARM attendees back in the '60s. . . . The choice of the Marriott was wisely given a thumbs down by attendees, even though the elevators were efficient and it was possible to get an outside telephone line, two elevators of hotel facilities generally overwhelmed by NARM conventions. But the hotel's ability to withstand the NARM onslaught wasn't enough to overcome its biggest deficiency: It lacked the main ingredient, by which music conventions are judged—none of its public spaces worked as a schmoozatorium. More than one attendee complained that because the lobby was so poor for schmoozing, they failed to encounter people that they were expecting to run into.

**FIRE ZONE:** The PGD Zone, an empty space in the hotel converted into a hi-tech nightclub by PolyGram Group Distribution, was an immediate home run, even before the showcases began. More than one wag suggested that when NARM leaves town, the hotel should leave the club intact because its hi-tech decor makes it the best-looking club in town. But despite its design and good music, one aspect of the PGD Zone left a bad taste in some attendees' mouths. There often was a line to get in, which got on a lot of people's nerves once they saw that the club wasn't full. Cue Edgy, PGD's VP in charge of marketing, says he understands how that appearance might cause resentment, but often PGD wasn't guilty of the snobbery often associated with hot clubs. "We weren't trying to be jerks about it," he said. "It's just that the fire marsh, which was stationed at the entrance, kept vacillating about the capacity," which, depending on whom, ranged from 350-450 in the early goings.

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# Getting Ready For NAIRD; Alvin's Back With A Blast From His Past

**PLANNING AHEAD:** It's never too early to get your ducks in a row for annual National Assn. of Independent Record Distributors & Manufacturers convention. This year, NAIRD is holding May 11-15 at the Palmer House Hilton, in D1's hometown of Chicago.

The program slate for the convention this year includes, once again, a full day of beginners' "crash course" panels on legal issues and contracts, production and manufacturing, distribution, retail, and promotion; a "legends" panel; one-on-one distributor-label meets; special-interest workshops; and regular panels on foreign marketing, alternative marketing, new technologies, recording technologies, retail sales, and budgeting for advertising and promotion.

Gazing into the crystal ball, one predicts that highlights of the formal sessions may be the panels on the future of regional distribution and the trend towards nationalization. Bring your A-game.

As usual, NAIRD climaxes with the Indie Awards gala May 14. This year, for the first time, awards voters will be able to access nominated finalists via a telephone system, "Hot Tunes." Up to three minutes of music by each finalist in all 32 music categories will be available. Hence, no more voting in the dark.

Finally! If you'll be in the Windy City just to schmooze, we'll note that May is a terrific time to take in an afternoon game at Wrigley. Go Cubs!

**MINING THE INDIES:** A very useful tool for the Independent has turned up in an unlikely place: the lat-

est issue of the record collector's magazine *Goldmine*. The March 18 edition of the 29-year-old publication contains a four-page pull-out supplement that runs down dozens of indie labels, complete with phone and FAX numbers and contacts, and will be of service to distributors and retailers looking for a quick resource. The issue proper also is recommended, as it contains features on such imprints as C/Z, Black Top, Matador, Bar/None, and Green Linnet.

One note, though: Feature subscription Records, an independent label at its birth 50 years ago but for many years part of the PolyGram system, is really out of place listed with the contemporary indies covered. Otherwise, good show.

**QUICK ONES:** Aureus Records is the handle for a new label out of Cape Cod, Mass., and New York; former CBS senior VP of A&R Lennie Pebe, whose productions included albums by Cyndi Lauper, first signing as president, and with songwriter AT Tapper. The label's first signings include hip-hop artist Reggie, rock acts XXL and Eden, reggae performers from Planet Bluegrass, and metal act Cactusland. Aureus also has established two publishing companies, Crystal Taj Music and Tappere Music. ... Chicago's Waterdog Records, home of such rock acts as the Bad Examples and Frank Allison & the Odd Sox, is opening a Michigan office in Friday 13; contact Karie Dorsten in Ann Arbor at 313-741-0845. ... SST/Cruz/Neptune/Issues Records in Lawndale, Calif., has named Beva Pierce as publisher and Dorian Cummings as promotion



by Chris Morris

man. Pierce was formerly an independent publicist; Cummings arrived from Zoo Entertainment. ... Caliber Records in Studio City, Calif., has snared R&B singer Howard Hewett, formerly with Elektra, with a long-term contract. The label also has inked Canada's West End Girls. The Girls and Hewett will be united on a cover of Peaches & Herb's "Reunited," set for inclusion on the girl group's June debut release. ... Blue Planet Records has been established in Telluride, Colo., by Craig Ferguson, director of Planet Bluegrass, the company that mounts the annual Telluride Bluegrass Festival. Steve Skramski will head up the label. Naturally, Blue Planet's first release will be "Planet Bluegrass," a two-CD set of performances from the 1992 Telluride fest. Artists include Bala Fleek & the Fleectones, Shawn Colvin, Mary-Chapin Carpenter, Emmylou Harris, Poi Dog Pondering, and the legendary Ralph Stanley. The album hits in April.

**FLAG WAIVING:** On his new High-tone album "King Of California" (out April 15), Dave Alvin, long one of D1's favorite performers, goes back to his roots—mostly, his own roots. The album—produced by guitarist

Greg Leisz, a former member of Alvin's old band the Blasters and long a mainstay of L.A. indie touring group—contains beautiful acoustic band and solo versions of such blues classics as Whittling Alex Moore's "East Texas Blues" and Memphis Slim's "Mother Earth," as well as Tom Russell's striking "Blue Wing." But the majority of the album features intimate rerecordings of numbers Alvin first cut with the **Blasters** (the great L.A. roots band that still features his brother Billy), X, and the X folk offshoot the Killers. Some tunes originally appeared on Alvin's now-out-of-print debut *Epic*, "Romero's Escape."

"Why remake the songs?" Says Alvin. "One, I can sing 'em better now. After Joe Ely recorded 'Every Night About This Time,' I got a little pissed—I wanted a version that was

comparable."

Also, the deletion of "Romero's Escape" forced Alvin's hand, he says. "Some of those songs are staples of the show. I do 'em, especially when I do acoustic gigs, and people want to get copies."

In the case of some Blasters numbers like "Bus Station," he adds, "They're entirely different approaches, and I could put in the lyrics that got left out."

Alvin, who is paired on "King Of California" with such duet partners as Syd Straw and label mate Rosie Flores, currently is on the road with a band that includes keyboardist Rick Solem, drummer Bobby Lloyd Hicks of the Skeletons, and former Tex & the Horseheads bassist Greg Boaz. On April 10, the group embarks on a European tour; East Coast dates are planned for May.

## AUDIOBOOK MAKERS PONDER CD FORAYS

(Continued from page 16)

sioned as a permanent addition to a home library; limited-edition collectible titles and gift sets; full-cost dramatizations with music and special effects, which benefit from improved sound quality; best-sellers, such as Dove's "The Bridges of Madison County," which are popular enough to sell in any format; children's releases, which frequently are listened to at home; and music-related titles, which are aimed at audiobook buyers and record stores.

An example of the latter is *"The Ice Opinion"*, released on cassette in February and CD in March. "The Ice Opinion" is the first-ever CD release for audiobook company the Pub-

lishing Mills, but publisher Jessica Kaye says, "It was actually the easiest decision we've ever had to make. Ice-T's music is CDs. People go to record stores to buy Ice-T, and we wanted to make this available to his fans." The company also is releasing the autobiography of Charley Pride, and is considering putting that on CD as well. Similarly, spoken-word titles put out by record companies—such as Henry Rollins' "The Bossed Life" on Imago or the "Jack Kerouac Collection" on Rhino Word Beat—are put out on CD as a matter of course.

Spoken-word label Gang Of Seven is (Continued on next page)

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## AUDIOBOOK MAKERS PONDER CD FORAYS

(Continued from preceding page)

unusual in that all its releases are put out on both cassette and CD. The label positions its titles as artistic pieces created expressly for audio. "The object of the label is not to make disposable programs. These programs are meant to be literate, but also entertaining; we're trying to capture the essence of extemporaneous speech," says president Will Askerman, adding that two-thirds of the label's sales are on CD. He says the consumers of his label's material generally have CD players,

and that CD players are becoming more common in cars. Gang Of Seven authors include Spalding Gray, Linda Barry, and Kevin Kling.

Although Dove Audio and Gang Of Seven have embraced the CD format, most audiobook publishers are proceeding cautiously. Simon & Schuster Audio, which has released 500 spoken-word titles, offers only four on CD: Patrick Stewart's one-man show "A Christmas Carol," seen as a holiday classic for the home; Stephen King's

"The Mist," a dramatization in "3-D sound," with numerous sound effects; and two "Star Trek" titles, also in 3-D sound. "You put headphones on, you think you're on the Enterprise," says VP/publisher Seth Gershel. The latest "Star Trek" title, "Transformations," was written expressly for audio—there is no book attached to it.

But these CD releases are exceptions, says Gershel. "We took titles that we knew would be timeless, or where the dynamic range was really

important. Most of what we do is mobile, for the car or Walkman, so for the most part we'll stay with cassette."

Likewise, of Bantam Doubleday Dell's 450 spoken-word titles, only five are available on CD: three E.B. White titles and two Shakespeare dramatizations by Kenneth Branagh and the Renaissance Theater Company. "In these cases, from a marketing standpoint, CD was an interesting option," says BDD's Jenny Frost. "We wanted to convey the message that this pro-



Shown above are CD audiobook releases from Dove Audio, Simon & Schuster, Gang Of Seven, and the Publishing Mills.

gramming should be permanent, that these are titles with enough special artistic merit that you might sit in a living room and listen to rather than simply in a car." But overall, "We're not at a point where we're going to move into CD as a secondary format," she says. "It's just for select titles."

Branigan predicts that CD releases will become more common, but will do so gradually. "Our predominant customer is still the commuter, and until there are CD players in 85% of cars and three CD players per home, the way cassette players are now, cassettes will be our dominant format."

## MILITARY CLIENTELE

(Continued from page 12)

sold out—or, worse, if your clerks haven't heard of a hit song. We're also able to react quicker than something like the PX, which has a huge chain of command to follow. We're able to detect potential hits and get them overnight, if need be. I don't want to the first of the month to stock new or catalog items. My customers saw it on MTV and want it now."

The Spriggs say that they currently sell about 60% urban product and 30% rock, with various other genres splitting the remaining 10%. Unlike at many Texas retailers, country music has never been a big item at Renaissance.

Renaissance buys, trades, and sells used CDs. David says that 20%-30% of the profit margin comes from used-CD sales. Another 10% of the store's overall profits come from a wide range of merchandise, including new and used music videos, T-shirts (particularly Metallica and Cypress Hill), and especially sunglasses. Naomi says Renaissance sells "dozens and dozens" of sunglasses each month.

"This part of Texas lagged behind the rest of the nation in switching from cassettes to CDs because we were already so heavily into cassettes," David says. "A military man has to be ready to go in a few days' notice. He can't lug around lots of heavy albums, so the soldier quickly switched to cassettes from vinyl. They were slower to switch from cassettes to CDs, because CD players haven't always been as portable. That's changing with the wide accessibility of in-car CD players, so we've devoted

(Continued on next page)

**Vital Reissues**

**A BILLBOARD SPOTLIGHT**

In this spotlight, Billboard highlights past music's energizing effect on today's industry. From catalog to box sets, this markets activity is escalating, while its reach is expanding.

Billboard reviews forthcoming reissue products by:

-  exploring the current state of the domestic reissues market
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# Top Pop. Catalog Albums

| THIS WEEK | LAST WEEK | ARTIST  | ALBUM  | WKS ON CHART |
|-----------|-----------|---|--|--------------|
| 1         | 2         | BOB MARLEY AND THE WAILERS *<br>REPOST COLLECTED, COMPIL. AND PRODUCED BY SCOUT24/IMP | *** NO. 1 ***<br>LEGEND<br>30 weeks at no. 1 | 139          |
| 2         | 3         | PINK FLOYD *<br>CAPTIVE AUDIENCE (1993)   | DARK SIDE OF THE MOON                        | 150          |
| 3         | 1         | MEAT LOAF *<br>GOLDEN AGE (1993)  | BAT OUT OF THE HEAVEN                        | 150          |
| 4         | 5         | THE EAGLES *<br>ELEPHANT RUST (1993)  | GREATEST HITS 1971-1975                      | 150          |
| 5         | 4         | EVYLA *<br>REPOST (1973/REMASTER 1993)  | WATERMARR                                    | 150          |
| 6         | 11        | JANIS JOPLIN *<br>REPOST (1971/REMASTER 1993)   | GREATEST HITS                                | 127          |
| 7         | 7         | PINK FLOYD *<br>GOLDEN AGE (1993)   | THE WALL                                     | 150          |
| 8         | 8         | JOURNEY *<br>REPOST (1978/REMASTER 1993)  | JOURNEY'S GREATEST HITS                      | 150          |
| 9         | 9         | JIMMY BUFFETT *<br>REPOST (1977/REMASTER 1993)  | SONGS YOU KNOW BY HEART                      | 149          |
| 10        | 12        | THE EAGLES *<br>REPOST (1976/REMASTER 1993)   | GREATEST HITS VOL. 2                         | 149          |
| 11        | 6         | DANZIG *<br>REPOST (1988/REMASTER 1993)   | DANZIG                                       | 148          |
| 12        | 16        | STEVE MILLER BAND *<br>CAPTIVE AUDIENCE (1993)  | GREATEST HITS                                | 148          |
| 13        | 21        | CAROLE KING *<br>REPOST (1970/REMASTER 1993)  | TAPESTRY                                     | 147          |
| 14        | 17        | JAMES TAYLOR *<br>WARRIOR (1970/REMASTER 1993)  | GREATEST HITS                                | 150          |
| 15        | 14        | BILLY JOEL *<br>GOLDEN AGE (1993)   | GREATEST HITS VOL. I & II                    | 147          |
| 16        | 13        | AEROSMITH *<br>REPOST (1973/REMASTER 1993)  | GREATEST HITS                                | 147          |
| 17        | 10        | METALLICA *<br>REPOST (1986/REMASTER 1993)  | ...AND JUSTICE FOR ALL                       | 141          |
| 18        | 15        | BEASTIE BOYS *<br>REPOST (1986/REMASTER 1993)   | LICENSED TO ILL                              | 141          |
| 19        | 29        | YANNA *<br>REPOST (1987/REMASTER 1993)  | REFLECTIONS OF PASSION                       | 102          |
| 20        | 18        | ERIC CLAPTON *<br>REPOST (1987/REMASTER 1993)   | TIME PIECES - THE BEST OF ERIC CLAPTON       | 136          |
| 21        | 20        | THE DOORS *<br>REPOST (1970/REMASTER 1993)  | BEST OF THE DOORS                            | 150          |
| 22        | 24        | BONNIE RAITT *<br>CAPTIVE AUDIENCE (1993)   | LUCK OF THE DRAW                             | 136          |
| 23        | 19        | CREEDENCE CLEARWATER REVELL *<br>REPOST (1970/REMASTER 1993)                          | CHRONICLES VOL. 1                            | 135          |
| 24        | 22        | METALLICA *<br>REPOST (1986/REMASTER 1993)  | RIDE THE LIGHTNING                           | 139          |
| 25        | 47        | WINGED TIGERS *<br>REPOST (1978/REMASTER 1993)  | SUPERHITS                                    | 11           |
| 26        | 47        | NEIL YOUNG *<br>REPOST (1970/REMASTER 1993)   | HARVEST                                      | 11           |
| 27        | 29        | METALLICA *<br>REPOST (1986/REMASTER 1993)  | MASTER OF PUPPETS                            | 132          |
| 28        | 27        | FLEETWOOD MAC *<br>REPOST (1975/REMASTER 1993)  | GREATEST HITS                                | 123          |
| 29        | 26        | SMASHING PUMPKINS *<br>REPOST (1992/REMASTER 1993)                                    | GISH   | 123          |
| 30        | 31        | UZ2 *<br>REPOST (1972/REMASTER 1993)  | THE JOSHUA TREE                              | 114          |
| 31        | 33        | THE EAGLES *<br>REPOST (1973/REMASTER 1993)   | HOTEL CALIFORNIA                             | 156          |
| 32        | 35        | SADE *<br>REPOST (1985/REMASTER 1993)   | DIAMOND LIFE                                 | 34           |
| 33        | 23        | THE BEATLES *<br>REPOST (1970/REMASTER 1993)  | 1967-1970                                    | 24           |
| 34        | —         | BARRY WHITE *<br>SANTALINA (1992/REMASTER 1993)                                       | GREATEST HITS VOLUME 1                       | 1            |
| 35        | 40        | NINE INCH NAILS *<br>REPOST (1992/REMASTER 1993)                                      | PRETTY HATE MACHINE                          | 1            |
| 36        | 32        | ORIGINAL LONDON CAST *<br>REPOST (1976/REMASTER 1993)                                 | PHANTOM OF THE OPERA                         | 25           |
| 37        | —         | SANTANA *<br>REPOST (1969/REMASTER 1993)  | GREATEST HITS                                | 157          |
| 38        | 36        | PATSY CLINE *<br>REPOST (1957/REMASTER 1993)  | GREATEST HITS                                | 149          |
| 39        | 34        | ALICE IN CHAINS *<br>COLLECTOR'S EDITION (1993)                                       | FACILITY                                     | 29           |
| 40        | 46        | GREATEST HITS *<br>WARRIOR (1970/REMASTER 1993)                                       | THE BEST OF SKELETONS FROM THE CLOSET        | 58           |
| 41        | 44        | ROADCRACKER *<br>COLLECTOR'S EDITION (1993)   | TOP GUN                                      | 1            |
| 42        | —         | BILLY JOEL *<br>REPOST (1978/REMASTER 1993)   | THE STRANGER                                 | 13           |
| 43        | —         | SADE *<br>REPOST (1985/REMASTER 1993)   | PROMISE                                      | 3            |
| 44        | —         | SIMON & GARFUNKEL *<br>COLLECTOR'S EDITION (1993)                                     | BRIDGE OVER TROUBLED WATER                   | 1            |
| 45        | 34        | ELTON JOHN *<br>REPOST (1970/REMASTER 1993)   | GREATEST HITS                                | 130          |
| 46        | —         | THE CHARLE DANIELS BAND *<br>REPOST (1970/REMASTER 1993)                              | A DECADE OF HITS                             | 1            |
| 47        | —         | MARIAM CAREY *<br>REPOST (1983/REMASTER 1993)   | MARIAM CAREY                                 | 61           |
| 48        | 39        | GUNS N' ROSES *<br>REPOST (1992/REMASTER 1993)  | APPETITE FOR DESTRUCTION                     | 146          |
| 49        | 38        | THE BEATLES *<br>CAPTIVE AUDIENCE (1993)  | 1962-1966                                    | 24           |

Catalog albums are either titles which have previously appeared on the Billboard 200 Top Albums chart and are registered with the Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units, a RIAA certification for sales of 1 million units, with multi-platinum sales indicated by a number following the symbol. Most albums available on cassette and CD. \*Indicates inlay with a book. Most top pop and CD prices for WEA and BMG labels, are suggested lists. Top prices marked EG, and all other CD prices, are equivalent prices, which are projected from wholesale prices.

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## ZOOM FINDING A PLACE AT POP FOR CARMEN SANDIEGO

(Continued from page 16)

diego to her new in-store location is the presence of tracks by alternative pop artists XTC and They Might Be Giants, featured alongside others by television cast members Greg Lee and Lynne Thigpen and the New York a cappella group (and former "Carmen Sandiego" guests) Rockapella.

"They Might Be Giants perform 'Why Does the Sun Shine?' (The Sun Is a Man in Incognito Gai)," a number that it often plays live to its adult audiences. XTC offers "Cherry In Your Tree," which comes off an album of "adult music" that front man Andy Partridge never got to release.

"David Yazbeck, a good friend of mine and a producer of the album, knew that I had all these bubblegum songs," Partridge says. He notes that his song, while seemingly sweet and innocent, packs double entendres in lyrics that will probably register with adults. "It's sort of like a nursery rhyme, and all the best nursery rhymes were really about adult issues, like 'The Cat in the Hat'."

"We're going to take this out of the niche of being a children's record," says Rick Bielewicz, senior VP of marketing for ZOOM Entertainment, a pop record. "We're going to try to extend the demographics on this to every nook and cranny, as far as it will go. It's going to be natural, and then any other bases it can reach. In order to do that, we need to let pop consumers know the record is in the store even if they don't have the time to go into the children's section. If it's in the pop section, they can easily be aware of it."

His marketing strategy, Bielewicz says, entails enlisting ZMO's mainstream and college-level product development coordinators to educate their retail accounts about the product's new positioning, through mailings and presentation; appealing for prime real estate within pop departments; and pushing for in-store play,



XTC and They Might Be Giants are among the acts featured on the new Carmen Sandiego album. Pictured here are XTC members Andy Partridge, left, and Colin Moulding.

especially of the XTC song.

Greg Brodsky, VP of sales and marketing for ZOOM Entertainment, believes that appealing to a broader audience will pay off handsomely. "We're expecting at least two to three times what we did on the first album, once we cross over into the pop market," he says of the new release, which bows Tuesday (29). He adds that ZOOM Express is considering testing cooperative print advertising efforts with some of its retailers in certain markets, to further boost sales.

Brodsky says his company sees the album's placement in pop departments as natural, since the property, which was first introduced as a video game by Broderbund Software in 1985 and later spawned the popular PBS geography game show, tends to capture an audience of older children and even adults.

"Children's departments tend to carry merchandise that appeals to kids who are 8 and under, and our base is made up mainly of kids who are 9 to 15," Brodsky says. "Kids in that age group are already going to 'Wayne's World' movies and listening to pop music. Our buyer from Hand-

man compared it to the appeal of 'Ren & Stimpy.' He told us he's going to buy about one-third of the product as traditional kids' units of blister-packed cassettes, but the other two-thirds as cassettes and CD jewel boxes to be shopped in pop departments."

Rick Cohen, BMG's senior VP of sales, notes another issue that must be considered in positioning the release. "We know that as kids get older, they start to have their own money," XTC says, "or at least it becomes more their decision, rather than their parents', so to what they're going to purchase."

The album's producers and distributors expect it to be popular among parents, as well as their contemporaries without kids, thanks to the XTC and They Might Be Giants tracks, which are expected to receive airplay on college and alternative radio stations.

"There's definitely a dual audience for this product," says Brodsky, noting that, remarkably, about 60 percent of children comprise 25% of the million-member audience for the "Carmen Sandiego" TV game show. He says that the first record, which featured five cuts by Rockapella, made a bit of a mark in the pop arena. "The theme song of the show, recorded by Rockapella, was serviced as a CD single to top 40 radio, and it got a decent amount of airplay," Brodsky says.

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## MILITARY CLIENTELE DOESN'T FATIGUE RETAILER

(Continued from preceding page)

more of our resources to CDs."

Renaissance also keeps 7,000-8,000 cassette singles in stock. When the sales dip to its present location, the Spriggs custom-built a number of cassette single racks.

"I think a lot of stores are missing the boat on cassette singles," Naumi says. "When we saw them building in the late '80s, we jumped on them in a major way. The PX couldn't react that quickly to them, especially the urban centers. It still can't. We even print our own flyers with a weekly update of what's selling locally."

Except for occasional specials and budget items, Renaissance has a slight pricing policy: \$9.99 for all cassettes, \$14.99 for all CDs.

The bulk of their purchases come from Southeast Wholesale in Austin ("Gee, I love those guys. They're the best," David gushes) and Big State in Dallas ("They're never let us down," says Naumi). Renaissance has a slight pricing policy: \$9.99 for all cassettes, \$14.99 for all CDs.

The Spriggs buy heavily into local



The interior of Renaissance features a wooden floor, ceiling, and walls, with custom wooden racks built by the Spriggs.

and cable television, particularly MTV, BET, and "The Arsenio Hall Show," although David says that cut-on money is only a small portion of his TV advertising budget. Renaissance also maintains a strong presence on area urban contemporary stations, particularly KLTZ-FM Kilborn.

As for how the name Renaissance Records was chosen, he says, "Well, my favorite group in the old days was the Yardbirds, and Keith Relf helped found the group Renaissance. Plus,

'renaissance' means a rebirth of sorts. My original store strictly took old records I'd found at flea markets and sales and gave them a new spin. So, I kind of took both meanings of the word. It was a connection and a tribute from the beginning. Occasionally someone new comes to Kilborn and thinks we're a classic or new age store, but once they walk in they know differently. So I'm proud of the name, proud I picked it, and proud we're both still around 18 years later!"



# Album Reviews

EDITED BY BAULETERNA, MARILYN A. GILLEN, AND PETER CRONIN

## POP

★ MORRISSEY  
**Visuals And I**  
 PRODUCEES: Steve Lishinsky  
 (Capitol)  
 No. 45431

Morrisey's never been the kind of artist to inspire glowing sentiment, but then he's never made a solo album that harks back to his best work with the Smiths. The opening chords of "Now My Heart Is Full" taste no less than establishing the gorgeous tone, with chiming guitars building to a soaring chorus that swells with (well) hopeful exuberance. Lishinsky has put Morrisey's vocals right up front throughout the album, and the lush but clean production approach leaves him plenty of room to explore—and exude. "Hold On To Your Friends" and "The More You Ignore Me, The Closer I Get" are in an equally accentuated vein, but the most inspired track is the mesmerizing "Lifeguard Sleeping, God Drowning," which transcends nightmarish chords with eerie chatter and lays on a half-whispered, half-choiced vocal from Morrisey. Dazzling.

THE GRAYS  
**No One**  
 PRODUCEES: Jack Joseph Puig  
 (Capitol)  
 No. 53773

Bound led by Jellyfish vocalist Jason Falmer (who also sings lead on that group's new pop unit left off with material that's widely considered if unambiguously derivative of the bands' Queens, NYC, et al. On crafty cuts like "Some Thing" and "Nothing Between Us," these influences repeat to near-distinguishable, whereas comparatively stripped-down members like "Everybody's World" and "No Long For This World" exhibit a more original and more palatable approach for modern and album rock consumption.

★ STEVE ELLIS  
**Planes Of The Past**  
 PRODUCEES: John Rosemond  
 (Capitol)  
 No. 1012

Debut effort from this young British singer-songwriter is an enjoyable, if somewhat routine, rock pop tunes that mark the emergence of a promising talent. Best of all are the breakthrough tracks of "Where Did I Be" and "When You Fall," the anthemic changes of "The Bitter End," the poignant acoustic harmonies of "Stone To It," and the angry folk-rock waltz of "Can't Give Anyone."

THE PETRO EMOTION  
**Phases**  
 PRODUCEES: Tom Petro Emotion, Bryan Marks  
 (Capitol)  
 No. 1012

The thrill is back to that Peter Emotion, who returns to music eye-popping form on his first release for EMI after a year of releasing pop tunes. Released in the U.K. last year on the band's own Kogut label, "Fireproof" has already collected kudos there for being a great guitar-driven sound that always stays within the white lines of melody. First single "Detonate My Dreams" gets things off to a powerful start that carries through, but quieter, quarker delirious also lark in the form of singles "Oh Wave" and pretty "Heartless Mosaic."

VARIOUS ARTISTS  
**D-Day 50th Anniversary**  
 (Capitol)  
 No. 1012

The Allied invasion of Normandy on June 6, 1944 is recalled with great musical scope as celebrated musicians and artists, including BB King, Eric Clapton, and the Blues Brothers, perform songs that evoke the spirit of the war. The album is a collection of songs that evoke the spirit of the war. The album is a collection of songs that evoke the spirit of the war.

## SPOTLIGHT

SOULGRASSERS  
**Superheroes**  
 PRODUCEES: Michael Debon & Soulgrassers  
 (Capitol)  
 No. 11454 0108

Seattle bassists' fourth solo exploded at No. 1 on the Billboard 200 last week, adding another chapter to a regional success story that continues to succeed even the most optimistic expectations. Among the many electrifying selections on a well-crafted, impassioned album are ominous opener "Let Me Dream," Zip-inspired title cut, lead single (and crossover hit) "Superman," "Black Hole Sun," and insistent "My Wave." A watershed record from a band whose prospects appear limitless.

CAROL CHANNING  
**Just Baby**  
 PRODUCEES: Ann Exter  
 (Capitol)  
 No. 13112

Channing has essentially played the role of Lorelei Lee ever since she portrayed the comic vamp in her 1948 triumph "Gentlemen Prefer Blondes." The vivacity is still there, as evident on this collection of '20s favorites and solid arena representations, including material from "Blondes" end her hit film vehicle, "Thoroughly Modern Millie."

TANTA BILDUT  
**Nature Thing**  
 PRODUCEES: Various  
 (Capitol)  
 No. 11452

One gets the feeling that Bildut's blazer inner fires are held back by her debut set. Whether it's the matter of creative uncertainty, or by design, the artist's emotional performance is too guarded. Several carries project into the realm of satisfaction, but only glimmers of vocal brilliance are readily apparent. Versatile tracks pace the album, including a cover of L.T.D.'s 1 & 1 hit "Love Ballad," the likable dance title track, and the inspirational "For All The Right Reasons."

FRANK MORGAN  
**Livin' In The Day**  
 PRODUCEES: Steve Bayler  
 (Capitol)  
 No. 1012

Consolidating his role as senior statesman of the rock, Morgan is joined here by estimable veterans—guitarist Kenny Burrell, bassist Ben Carter, and drummer Grady Tate. Standout tracks include the bluesy "Grooveyard" and the Garcia/Bronze blues-man reminiscence of "I Didn't Know About You." Most noteworthy are the lovely Morgan/Burrell duets on the elegant title cut and the hauntingly beautiful "Goodbye."

CARL FILIPAKI  
**Right On Time**  
 PRODUCEES: Carl Filipaki & Ansel Geyer  
 (Capitol)  
 No. 11217

Energetic set from this contemporary

## SPOTLIGHT

YOTU YANIRI  
**Freedom**  
 PRODUCEES: Various  
 (Capitol)  
 No. 11452

On its sophomore U.S. release, astringent pop unit from Down Under receives scintillating dance beats into its genre mix, achieving a stylistic coup that coincides with a surge of inspiration for singer/vocalist/writer Mandevy Yungipini. His most alluring acts here are the title track, "Emless Land," "World Of Invention," "Bicycle," "Back To Culture," and "Yolngu Boy" (from the recent "Alternative NRG" comp). Not only a musical triumph, but also a goldmine for dance clubs and modern rock and adult-oriented spinners.

SELINA  
**Ann Prohibition**  
 PRODUCEES: Al Guntzman III  
 (Capitol)  
 No. 11454 0108

On the heels of hiding an English-language lead with SHK last year and scoring her first Grammy in March, the come-hither Tejana from Corpus Christi continues her torrid streak with a diverse blend of cumbia, polka, conjunto, and rock guaranteed to find immediate favor with Latino DJs and retailers alike. While most promising hit prospects are spunky cumbias like titular leadoff single, "Bidi Bidi Bom Bom," and "Back On The Chain Gang" (featuring "Fotos Y Recuerdos," the hitmaker's matchless ballad "No Me Queda Más" may emerge as biggest track.

YOTU YANIRI  
**Freedom**  
 PRODUCEES: Various  
 (Capitol)  
 No. 11452

Just guitarist features notable guest spots from hot tenor man Bob Berg. Highlights include the funk fanfare of "Niji," the uptempo, festively frenetic title cut, end the relaxed, gently undulating "Stay When I'm Away," and insistent "My Wave." Also features a strong treatment of Jimi Hendrix's "Star Spangled Banner." Contact: 410-426-7006.

★ LITTLE WYNT  
**Quartet**  
 PRODUCEES: Robert A. Quarter  
 (Capitol)  
 No. 11452

An offset configuration of woodwinds, trombs, horns, and piano, this ensemble performs covers and originals alike, spinning elaborate, interesting arrangements around them. Most notable of the somewhat experimental original compositions is reedman David Rider's wistful, melancholy "Assume." Also features an exotic, live-inspired version of Egierto Giannini's "Loro," as well as highly enjoyable tunes on Frank Foster's "Simone" and Randy Weston's "Little Niles."

★ RAY BROWN TRIO  
**Black Drops**  
 PRODUCEES: Various  
 (Capitol)  
 No. 12078

To do this knockout live set justice,

THE BUZZCOCKS  
**Live Through This**  
 PRODUCEES: Various  
 (Capitol)  
 No. 11452

Along with the Sex Pistols, the Clash, and the Jam, the Buzzcocks were among the most suspicious bands to emerge from the U.K. punk revolt. Despite their untimely breakup, the Manchester lads' influence remains immeasurable, as those two long-out-of-print albums—reissued here on a double—attest. The cuts that best exemplify the duo's unbridled sonic assault are the frenetic "Fast Cars" and "I Wanna Be a Winner," "My Number One," and the spoof-pop smash "Ever Fallen In Love (With Someone You Shouldn't Have)." later covered by Pine Young Combs. A veritable pop-parade.

## SPOTLIGHT

★ ELIDA Y AVANTE  
**Abre**  
 PRODUCEES: David de Garza, Horacio Hernandez, Gabriel Carrasco  
 (Capitol)  
 No. 11454 01290

New Houston imprint premieres in spectacular fashion with Mercedes Tejano, whose stylish Tejana boss spotlights lushly-voiced lead singer Elida Reyna. Hit-drenched album is led by meandering cumbia track along with the love songs "Toda," "Nada," and "Luna Llena" end polkas "Brazos Leones," "Nada Te Ve," and "Tuya Carolina."

★ ROBI  
**Fine**  
 PRODUCEES: Rufus Farris  
 (Capitol)  
 No. 11454 01290

Provocative ballad debut from former Menudo-throb known as Robby Rose finds the dainty handsome Puerto Rican singer/songwriter flexing rangy baritone over angst-driven funk/rock snippets not unlike misread-drenched parables conveyed by his former compatriots, Maggie's Dream. Difference here is the moister lyrical bite powered by gritty-grooves like "I'm Not Complacated," "Surrendering," "Valve," and "Tu Star Se Va."

DALE DANIEL  
**Lack Of On**  
 PRODUCEES: Jerry Montero  
 (Capitol)  
 No. 11454 01290

Daniel's new chapter is a successful Nashville songwriter, and this newcomer has definitely inherited Mom's knack for a hook, writing or co-writing the best songs on this auspicious debut. Title cut, teamed with Gary Burr, is a real beauty. Vocally, she moves easily from breathy ("You Gave Her Your Name") to brazen ("Don't Let The Same God Bile You Twice"), mixing the emotional maximum from these songs, but in the end it's her songwriting that will separate Daniel from the pack. Either way, with a debut this good, she's sure to be around for a while.

JIM BUCK & VAN MANKAS  
**Letters From The Equator**  
 PRODUCEES: J. Anthony Henderson Jr.  
 (Capitol)  
 No. 11454 01290

Guitarist/composer Mankas meets percussionist Buck for a world-jazz fusion that embraces various styles, usually Latin. Most noteworthy are the light swing of "Lovers' Eyes," the breezy Brazilian touches of "Cascina," the flamenco flair of "Cobla," and "Los Pompos," and the lovely acoustic guitar of the title cut and "Twenty-nine Palms."

CRAZY HORSE  
**Live Through This**  
 PRODUCEES: Jim Henson & Brian Binkley  
 (Capitol)  
 No. 11452

After backing Neil Young on his 1989 "1989" (also released here), "Everybody Knows This Is Nowhere," a band led by guitarist Dennis Whitten and bassist Neil Young, pianist Nitzsche, and bassist Ralph Molina out its own debut, an follow-oriented rock album of understated brilliance that holds up as well today as it did upon its original release in 1971. The long-out-of-print disc features such gems as "Look At It This Way," "Biggers Day," "Dory, Dory," "Young's Throat," "Dance, Dance," and the original version of Denon Don Stewart's single "I Don't Want To Talk About It," featuring fluid slide playing by Ky Cooder.

★ RENZO GIL  
**Waves Of Sound**  
 PRODUCEES: Various  
 (Capitol)  
 No. 11454 01290

It's rare that newly discovered scores of even major composers, put aside during their youth, exhibit more than historical interest. But that's not the case here. Unheard for more than 150 years, this early work by Berlioz conveys much of the color, passion, and beauty that endears the composer to his admirers. Gardiner and his forces provide a masterly performance, recorded in the acoustically apt environment of London's Westminster Cathedral.

## COUNTRY

DALE DANIEL  
**Lack Of On**  
 PRODUCEES: Jerry Montero  
 (Capitol)  
 No. 11454 01290

Daniel's new chapter is a successful Nashville songwriter, and this newcomer has definitely inherited Mom's knack for a hook, writing or co-writing the best songs on this auspicious debut. Title cut, teamed with Gary Burr, is a real beauty. Vocally, she moves easily from breathy ("You Gave Her Your Name") to brazen ("Don't Let The Same God Bile You Twice"), mixing the emotional maximum from these songs, but in the end it's her songwriting that will separate Daniel from the pack. Either way, with a debut this good, she's sure to be around for a while.

## CLASSICAL

★ PAVARDI: MY HEART'S DELIGHT  
 Luciano Pavarotti, Necca Fieschi, Rinaldo Philharmonia Orchestra, Berlin  
 (Capitol)  
 No. 11454 01290

Recorded just six months ago, this album finds Pavarotti in excellent voice, his communicative powers as strong as ever. What's more, he offers two selections new to his discography—an aria from Lehár's "Lulu" and the ever-popular "Granada"—in a wide-ranging program of operatic favorites. He's assisted in the live-recording taping by soprano Fieschi, and the vocalists in the colorful square of his hometown, Modica, Italy, is being telecast frequently on PBS. All the ingredients for success are here.

★ RENZO GIL  
**Waves Of Sound**  
 PRODUCEES: Various  
 (Capitol)  
 No. 11454 01290

It's rare that newly discovered scores of even major composers, put aside during their youth, exhibit more than historical interest. But that's not the case here. Unheard for more than 150 years, this early work by Berlioz conveys much of the color, passion, and beauty that endears the composer to his admirers. Gardiner and his forces provide a masterly performance, recorded in the acoustically apt environment of London's Westminster Cathedral.

SPOTLIGHT: Released according to the review editors' to deserve special attention on the basis of musical merit and/or Billboard 200 chart potential. VITAL REISSUES: Reissued albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (P): In relative proximity to hit the top half of the chart in the corresponding form. CRITICAL CHOICES (C): In new releases, regardless of chart potential, highly recommended because of their musical quality and/or historical significance. REISSUES (R): Reissues of significant musical merit. SEND IN YOUR COMMENTS TO: Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gilen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.



EDITED BY LARRY FLYC

## POP

★ **CELINE DION** *Unleash Me* (3:32)  
 PRODUCE: Rick Russell  
 WRITERS: P. Zizzo, B. Bismar  
 PUBLISHER: BMG Music/Atlantic/ASCAP  
 150 MacArthur 77441 (S) (MCA)

On the follow-up to its massive "Power Of Love" CD, Dion keeps her way through an aggressive pop/dance track with an edgy demeanor that she doesn't normally display. Dion's raspy tone from her usual falsetto that the song's stormy, dramatic chorus lingers in the brain, and almost meet with ardent approval from her longtime fans and the previously uninvited. Another good reason to investigate Dion's current opus, "The Colour Of My Love."

★ **HEART** *The Woman In Me* (4:17)  
 PRODUCE: Andy Farkas  
 WRITERS: M. Clark, G. Betts  
 PUBLISHER: Epic  
 150 MacArthur 77441 (S) (Geffen)

While some might find the idea of these venerable rockers covering a Donna Summer hit puzzling, one listen to *Woman In Me* will answer a thousand and nothing else will. It's a slow, slicked-back and gentle guitar riff runs through an exciting fog of synths, leading the listener to Wilson's serene, white-knuckled vocal turn. The underlying "Dancey Walks Off" should get a nice boost from this radio-ready ballad.

★ **COLIN M. BARD** *Let's Start With Forever* (3:15)  
 PRODUCE: David Foster  
 WRITERS: M. Bard  
 PUBLISHER: Atlantic/ASCAP  
 150 MacArthur 77441 (S) Warner Bros. (Atlantic single)

Don't stop making love the tempo with this golden oldie from their misadventured "Three A Chance" set. A timeless melody and a finger-snappin' rhythm wrap around well-measured harmonies and a properly feeling lead vocal. Track builds to a ball, sweeping climax that will make the heart of even the toughest of men melt in your palm. Sign.

★ **BECK** *You Are My Mind* (3:02)  
 PRODUCE: Tom, Tom, Tom  
 WRITERS: Tom, Tom, Tom  
 PUBLISHER: Geffen  
 150 MacArthur 77441 (S) (Geffen)

Those anticipating "Louie Pt. 2" are actually going to get it, but not the skewed hip act they expected—perhaps, because, that Beck's no one-track band. Sign. Set there looking in point of view is backed here with strong acoustic guitar and sleazy rhythm.

★ **DAVE NAVIN** *You Don't Love Me No, No, No* (3:18)  
 PRODUCE: Neil Aspin  
 WRITERS: Navin  
 PUBLISHER: Atlantic/ASCAP  
 150 MacArthur 77441 (S) (Atlantic)

Peet's really a pop presenter on his sailing, instantly memorable duodecim jam holds the pervasive nature of the song's melody of fast love. An easy-paced groove chugs along with a hip-hop-y feel that could prove irresistible to crossover and urban formats. Go directly to the crisp radio edit and let it wash over your brain.

★ **KICK ORBI** *Bob Ya Head* (4:32)  
 PRODUCE: J. Edwards  
 WRITERS: Orbi  
 PUBLISHER: Atlantic/ASCAP  
 150 MacArthur 77441 (S) (Atlantic)

The record's title says it all. Male duo gets a little clever on a wacky catch-all jam that will invade the body before it hits the brain. But one it does, you will not be about to forget. The Krn's rapid, tongue-baiting style is tough enough to make friends on the street, though it sure deserves a shot at radio's urban radio airwaves. Contact: 718-880-1868.

★ **WET WET** *Love In An American City* (3:59)  
 PRODUCE: Wet Wet Wet, George O. Duff  
 WRITERS: Wet Wet Wet  
 PUBLISHER: Atlantic/ASCAP  
 150 MacArthur 77441 (S) (Atlantic)

Sounds track to the movie "Four Weddings &

A Puner! unearths long-buried U.K. pop act. Grinding rock ballad is etched with crunchy chords and vocals that conjure up memories of classic '60s pop favorites. Pledge-of-love lyrics will tug at the emotions of susceptible teen-age girls, as well as folks who want to revive the music from the notable Ade MacDowell film.

★ **SOUNDS OF BIRMINGHAM** *I Believe* (4:10)  
 PRODUCE: J. Harris Jr., L. Lewis, G. Webster, A. Ingram, W. Williams  
 WRITERS: J. Harris Jr., L. Lewis, G. Webster, A. Ingram, W. Williams  
 PUBLISHER: Polygram/Tone/Tone/ASCAP  
 150 MacArthur 77441 (S) (Polygram)

First single from the glorious "Africa To America" album in search in endless layers of uplifting harmonies, the perfect backdrop for lead singer Ann Nesby to work her incredible magic. Shuffling funk track has a strong spiritual, glad, but is not too heavy-handed that mainstream potential is dimmed. For a softy, stay, to the David Maxwell number, a roof-raising rave version that will leave you positively breathless.

★ **COOLIO** *Emotion's Voyage* (4:04)  
 PRODUCE: W. S. Cook, F. Brown  
 WRITERS: C. McCall, T. Shetty, S. Grayson, O. Steen, M. Spector  
 PUBLISHER: Epic/Dot/Parade/Atlantic/ASCAP  
 150 MacArthur 77441 (S) (Epic)

Disco-era funk classic is the juice for a coolio, hard-clapin' rap ragged. Cousins dance in and around the poppy, swinging groove, with a r&b, crumbly using the same as a persuasive instrument and as a source of worship. Hot party record seems source of a hard-edged and radio future.

★ **INGOCHISA** *Do Things* (3:15) (single)  
 PRODUCE: Neil Aspin  
 WRITERS: Ingochisa  
 PUBLISHER: Atlantic/ASCAP  
 150 MacArthur 77441 (S) (Atlantic)

Female trio chips like easy street style inside a kick, West Coast-styled urban-hip-

hop arrangement. They playfully mock bluesy words describing the various "things" they can do to you all night. Check for more. But not all of them that will remind some of TLC, which can't hurt in running a radio interest.

## COUNTRY

★ **PAM TILLEY** *Spidee Perfume* (3:53)  
 PRODUCE: Tom, Tom, Tom  
 WRITERS: P. Tilly, G. Duff  
 PUBLISHER: Epic/Dot/Parade/Atlantic/ASCAP  
 150 MacArthur 77441 (S) (Epic)

Timid, sweet morning-after breakfast on this debut single from her upcoming album, "Sweetie's Dance." Some fine writing, combined with a of her most fully realized performance. Make this a winner.

★ **DAVID DANIEL** *I Miss Her Missing Me* (3:32)  
 PRODUCE: Nigel Sturt, David Daniel  
 WRITERS: David Daniel  
 PUBLISHER: Atlantic/ASCAP/Parade/ASCAP  
 150 MacArthur 77441 (S) (Parade)

Just when we were wondering whether happened to him, Daniel returns with this playfully loving country lament, a fine fit with his soulful, Fraxell-like vocal style.

★ **BROTHER PLOYS** *Eagle One Angel* (3:36)  
 PRODUCE: Doug Pelly, Andy Lee Pelly  
 WRITERS: P. Y. Smith, J. Smith  
 PUBLISHER: Epic  
 150 MacArthur 77441 (S) (Epic)

A tattoo parlor is the unlikely setting for a ballad from the two former *Headbangers*. With its acoustic guitar and sizzling-tingle piano accompaniment, the song is from "Damas Walker," but the boys sing right at home.

★ **DAVID BALL** *Thinker* (3:00)  
 PRODUCE: Neil Aspin  
 WRITERS: D. Ball, A. Sherman, S. ZR  
 PUBLISHER: Atlantic/ASCAP  
 150 MacArthur 77441 (S) (Atlantic)

You can almost smell the stale beer as Ball tears into the opening line of that take of a country classic. The music is a fine, intense combination of rare sensibility and '90s production, and a pure honky-tonk delight.

## DANCE

★ **DIANA ROSI** *Someday We'll Be Together* (4:21)  
 PRODUCE: Jimmy Brax  
 WRITERS: J. Brax, J. Brax, M. Fagan  
 PUBLISHER: Epic/ASCAP  
 150 MacArthur 77441 (S) (Epic)

First offering from the hotly touted "Diana Extended: The Remixes" is a gorgeous house reconstruction of a Supreme emcee's classic, with some of the most vocal sounds just lovely in a festive arrangement that is brilliantly crafted by club bouncer Frankie Knuckles, who retains the integrity of the song while giving it a hard tone that will work quite well alongside current records. Dancers will now live for those string rashes in a whole new way.

★ **CHANTAY SARGE** *Don't Let It Go To Your Head* (3:28)  
 PRODUCE: S. Sarge, M. Sarge  
 WRITERS: S. Sarge, M. Sarge, C. Sarge, J. Percelle  
 PUBLISHER: Epic/ASCAP  
 150 MacArthur 77441 (S) (Epic)

Look for this track to strike a passionate chord with jocks in both mainstream and underground settings. In fact, large part of it is a heavy house groove that is too good to miss. Ms. Savage turns in a vocal that matches the music with an assertive and dynamic edge. Dig on the "In The House" remix, while the funk-ruled original could do the job at urban radio.

★ **DAVID SYLVESTER & ROBERT FRY** *Danish* (3:28)  
 PRODUCE: S. Sarge, S. Sarge  
 WRITERS: S. Sarge, M. Sarge, C. Sarge, J. Percelle  
 PUBLISHER: Epic/ASCAP  
 150 MacArthur 77441 (S) (Epic)

Seventeen-plus minutes in an incredible length to not act to evoke the most

devised dance music discipline, but this complex and entrancing track is worth every moment. A persuasive, hip-hop-y groove. For more foundation for an array of intriguing keyboard effects and Frigg's art-rock guitar mooding, making this already a listen to in alternative and ambient folder. Repeated spins will always bring something new to the mental frontier.

★ **TRAVIS FOLIO** *Faded You Need Me* (3:23)  
 PRODUCE: Michael Ganser, Nathan Ganser  
 WRITERS: M. Ganser, J. Ganser  
 PUBLISHER: Epic/ASCAP  
 150 MacArthur 77441 (S) (Epic)

Added to his self a solo singer of considerable megal on this rich, R&B-based groove. He cuts loose admirably, pushing depth into the song's uplifting rhythm machine. Track gets a little greasy fire from slow-zing choir vocals in the background. Factor in state-of-the-arts remix by David Anthony and Darryl James, and you have the equation for a potential hit. Climb aboard and enjoy the ride.

## AC

★ **JALIO KLEISIA** *Crazy* (3:15) (single)  
 PRODUCE: J. Kleisia  
 WRITERS: J. Kleisia  
 PUBLISHER: Epic  
 150 MacArthur 77441 (S) (Epic)

It takes a brave soul to take on the oft-covered classic made famous by Patry Clelia. Kleisia approaches the song with a rebellly warm and romantic ballad that should have a stable fan base awaiting upon Impact. Producer Albert Hammond wraps the track with gassy, jazz chords, keeping the track playfully astringent and a little bit of a piano line and a full-bodied sax solo by Dave Cox.

★ **PATTY LARIN** *Who Holds Your Hand* (3:00)  
 PRODUCE: Neil Aspin  
 WRITERS: P. Larin  
 PUBLISHER: Atlantic/ASCAP  
 150 MacArthur 77441 (S) (Atlantic)

Clear vocals match Larin's clear vocal, both of which are backed here by keys but minimal instrumentation (as well as guest vocals from Elektra due the Story). A nice addition to AC playlists.

★ **JOHN HART** *Bullish Love* (4:32)  
 PRODUCE: Neil Aspin  
 WRITERS: J. Hart  
 PUBLISHER: Epic/ASCAP  
 150 MacArthur 77441 (S) (Epic)

A perfectly good, made-in-America-style guitar tune from Huit, aimed at AC but especially astringent and a little bit of a piano line and a full-bodied sax solo by Dave Cox.

★ **OSTYENBACH** *They're A Mind In My Control* (3:30)  
 PRODUCE: Neil Aspin  
 WRITERS: O. Osty  
 PUBLISHER: Atlantic/ASCAP  
 150 MacArthur 77441 (S) (Atlantic)

Norwegian saxophonist seems poised to transfer exposure during the Winter Olympics telecast into a long-shout-after national radio breakthrough. Already making an audience in cities like Detroit, Chicago, and San Francisco, this rambunctious instrumental is a nice fit for AC.

★ **THE WORKS** *Love* (3:21)  
 PRODUCE: Steve Pelly  
 WRITERS: S. Pelly, M. Pelly  
 PUBLISHER: Epic/ASCAP  
 150 MacArthur 77441 (S) (Epic)

Oh-so-sweet and appealing acoustic pop tune gets its muscle from unbelievably optimistic lyrics and an earnest lead guitar. Working track has lots of nice '87 touches, like a fitting mandolin solo and a slow-building rhythm base. Should be a good listen to AC and a nice alternative program. Contact: 914-344-0906.

## ROCK TRACKS

★ **SINAD CORONOR** *You Made Me The If Of Heart* (4:15)  
 PRODUCE: Tim Sweeney, Gene Young  
 WRITERS: S. Sinad  
 PUBLISHER: Epic  
 150 MacArthur 77441 (S) (Epic)

Has the tide turned enough for Sined "O'Connor to get a fair shake at radio? Hard to say, though she certainly has delivered us to a single well worth tracking. In her most powerful performance since "Nothing Compares To You," she's out with a primal emotion. This is a cut from the soundtrack to the film "In The Name Of The Father" and is complemented by icy-cool keyboards and a staccato drum pattern that would normally flow alternative, dance, and adventurous top 40 stations. Let's see if programmers can leave the past where it belongs.

★ **THE SMITHERENS** *Miles From Nowhere* (3:58)  
 PRODUCE: Don Dixon, The Smithereens  
 WRITERS: J. Smithereens  
 PUBLISHER: Epic/Parade/Atlantic/ASCAP  
 150 MacArthur 77441 (S) (Epic)

Lead and crunchy number from band's forthcoming RCA debut is what you want in a pop-rock cut: 4/4 music and melody, a driving bass, a staccato in the Smithereens' singles repertoire, cut is likely to sound great on modern rock and album rock radio. Add away.

★ **OSTYENBACH** *By Golly* (3:15) (single)  
 PRODUCE: A. Coy  
 WRITERS: O. Osty  
 PUBLISHER: Atlantic/ASCAP  
 150 MacArthur 77441 (S) (Atlantic)

Irish undertones provide flare with percussive stratics that provide nice support for gente, potent guitar. In the vein of that pop, it's a cut of fun, of fun, of fun and catchy. Good bet for modern rock outlets that want guitar without the grunge.

★ **ELEEN BACH** *Out Of My Mind* (3:28)  
 PRODUCE: D. Foster  
 WRITERS: E. Bach  
 PUBLISHER: Epic/Sony/Parade/Atlantic/ASCAP  
 150 MacArthur 77441 (S) (Epic)

Modern rock seeking some seriously weighty stuff should invest some spins in this two-cut set, with its squiggly keyboard and vocals that sound, at times, strangely like Bobby Brown. Chorus takes a bit of range, but carries that weight along.

## ROCK & R&B

★ **BLACK MOON** *Gamma Opini* (4:28)  
 PRODUCE: Don DeMarco  
 WRITERS: B. Moon, J. DeMarco  
 PUBLISHER: Epic  
 150 MacArthur 77441 (S) (Epic)

This is the single that will establish Black Moon as a top-40 hip-hop hit. Downtempo vibe gives set plenty of room for some smart lyrics with a style of phrasing that is instantly memorable. All the while, breezy horns flutter and a relaxed groove it deserves press, watch for a brisk transition to mainstream radio.

★ **THE COOL** *DM* (4:08)  
 PRODUCE: Neil Aspin  
 WRITERS: R. Cool, S. Cool  
 PUBLISHER: Epic/ASCAP  
 150 MacArthur 77441 (S) (Epic)

A deep and soothing male voice leads the listener through a jam drenched with a flavorful brew of R&B, funk, and hip-hop. Working track has lots of nice '87 touches, like a fitting mandolin solo and a slow-building rhythm base. Should be a good listen to AC and a nice alternative program. Contact: 914-344-0906.

# The Enter\*Active Force

## Saban, Xhipias Agree On "Rangers" CD-ROM

BY MARILYN A. GILLEN

NEW YORK—Already giants on TV and home video, the "Mighty Morphin Power Rangers" are preparing to extend their reach into computer territory via a pact between Saban Entertainment and multimedia publisher Xhipias that has both parties eyeing mighty sales.

Under the terms of the agreement, Xhipias will create a dual Macintosh and PC-compatible CD-ROM version of the top-rated live-action children's show, based on footage supplied by Saban. The disc is due out this summer; the price hasn't been set yet, but is expected to be about \$40.

Also newly extending its reach into computer territory is Paramount Home Video, which has inked an exclusive marketing and distribution agreement with Los Angeles-based Xhipias that will kick off with "The Mighty Morphin Power Rangers" CD-ROM.

Xhipias thus becomes Paramount Home Video's first affiliated CD-ROM licensee.

"Adding to our excitement is the opportunity to market the first CD-ROM product based on the 'Mighty Morphin Power Rangers' TV show," said Eric Goodman, president of Saban Entertainment. "The CD-ROM will feature home video for Paramount Home Video, in announcing the multilayer agreement. "As the highest-rated kids' TV show in years, this product will help expand our market and potentially huge new market for CD-ROM product."

All new Xhipias CD-ROM products to be distributed by Paramount will, however, remain "platform" interchangeable on Macintosh or Windows platforms, eliminating the dual-format headache for retailers with limited shelf space, says Xhipias founder and

president Peter Black. The Xhipias deal also marks the first foray by Saban into interactive licensing, but it is territory the broad-based entertainment company is committed to exploring—and exploiting—fully in the future, according to senior VP of domestic distribution David Goodman.

"We have an enormous library of children's programming with a number of extraordinarily popular characters and storylines," Goodman says, "and we are currently determining how best to exploit that library through the various new technologies and platforms, such as CD-ROM and CD-I. We think it's a business with

### Paramount Home Video has signed on as Xhipias' exclusive distributor

burgeoning opportunities." Of course, said Goodman, "one always has to start from a position of strength, and Power Rangers is enormously popular right now. Kids are almost fervent in their interest, and so this is a perfect launch vehicle."

The one of three active Rangers, which air on Fox, has become one of the most popular children's shows on TV, and PolyGram Home Video has already licensed the Rangers TV series to the tune of some 3 million cassette sold to date, Goodman says. "So this was a natural extension," he says.

Xhipias' Black is keenly aware of that existing base of popularity, and hopes to use it in leverage to gain

some cross-marketing muscle. "We are supplying a lot of different marketing options," he says.

#### INTERACTIVE TV ON DISC

Black also is born on the approach his company is taking to translating "Power Rangers" to disc.

"The real interesting thing we have done here is, instead of working on a gaming program, which is kind of a natural expectation with something like the Power Rangers," we instead started from a storytelling premise. This is not so much gaming as it is interactive television on a disc," he says. For the CD-ROM project, Saban supplied Xhipias with actual video footage from five of the Power Rangers TV shows, which was then rendered into the interactive video format, Black says. "On film it will get a game based on an action or a TV show, and the minute they boot up the game, they will see the actual video, which is kind of animated variant, and Arnold Schwarzenegger looks like a bunch of picnics," he says. "We're avoiding that disappointment by using real material."

The interactive element of the disc allows children to tailor the stories to their own particular tastes. Black adds, "Children can watch the show's dinosaur segments, and watch a solid 20 minutes of them. (The disc contains more than 100 minutes of

footage).

Additionally, each segment is "layered," Black says, with textual "back story" that gives background information about the characters and plodlines when a mouse is clicked onto a button on the screen. "With Saban, we went and not only got the video material, but we got the bible of the show," Black says. "So there is all kinds of stuff you couldn't get anywhere else to enhance the storytelling experience."

"That experience is key to Xhipias' vision. It's the core of my business strategy to become the best at storytelling, which I think is a pretty good strategy," Black says. "After all, the essence of the entertainment business is storytelling."

Xhipias has already released four titles based on that philosophy, including one geared to adults, "Soft Kill," which Black describes as "Tom Clancy-esque." It debuted three months ago, and adds Black, "in a kind of man-bites-dog story, we are now shopping that story for theatrical production."

The man-bites-dog story isn't unfamiliar to Saban. Although "Power Rangers" is its first property to move from TV to the interactive, Saban previously has moved in the opposite direction, releasing several TV series that developed out of games, including "The Super Mario Brothers Super Show" from Nintendo.

## Coming Soon: Digitized Movies Pacific Bell Schedules Theater Test

NEW YORK—Can we still call them films if there's no actual film involved?

"That's one question raised by Pacific Bell's television Marvato, who plans to conduct a technology test of transmitting digitized movies, live events, and high-definition video through high-speed fiber-optic networks directly to movie theaters.

Testing is scheduled to begin this summer at 10-12 movie theaters and other public venues in Los Angeles, in conjunction with Sony Studio City, which will supply the content for the test. A wide rollout to several thousand screens is targeted to begin in 1996.

The regional Bell plans to build this superhighway off-ramp to the local complex with the assistance of Altelnet Network Systems, based in Richardson, Texas. Altelnet will provide the video transmission and fiber-optic encoder/decoder technology and its new Asynchrouous Transfer Mode switches that serve as the digital video hub for transmission to multiple destinations.

Explains Howard Gunn, VP of marketing for Altelnet, the process is to "digitize" into a series of ones and zeroes. "In very simplified terms, when you digitize a film you are generating a film studio, which we then compress so that you can route it through a normal telephone company line," Gunn says. "So we

stuff those gigabytes down those tiny bits pipes into an ATM switching machine, then we route that information through the phone network and ultimately to the movie theater, where the information is decoded."

Theaters will be required to buy a high-definition film projector to participate in the system. Gunn pegs the cost at about \$100,000 or less. The required decoders would be provided through an agreement with Pacific Bell.

Everybody along the line benefits from the new delivery setup, Gunn asserts. Theater owners get a competitive advantage by offering customers "first-generation-quality digital images every time," Gunn says. Customers get more for their money. And studios can save a bundle on distribution.

"Studios spend \$3 million-\$4 million to distribute a movie," Gunn says. "They physically have to make 1,500 copies of the film, then they stick it under a carrier's arm and say, 'Go find these theaters.' We liken it to the '90s version of the Pony Express. It's simply outdated."

Studios could save up to 50% on distribution costs under the direct-broadcast system.

Pacific Bell says it may eventually experiment with include distribution of cable TV, live events, and video-on-demand for both business and residential customers. MARILYN A. GILLEN

## Memorex Forms Software Division

IS IT A COMPUTER GAME, or is it Memorex? Soon it will be both. The blank media and computer supplies veteran, which was bought by Hong Kong's Henry Mager, is set to launch a new division. Last November, he formed a software division that plans to release 24 licensed computer software titles next month at a suggested retail price of \$15.

The titles will encompass entertainment, education, and lifestyles, among other subject areas, and are targeted for distribution to mass merchants, drug chains, warehouses, discounters, software stores, and PC specialty chains as "impulse items," according to product manager Mark Lutwak. "Our research shows there's a strong market demand for budget-priced software backed by a strong consumer brand name," he says. Titles will be published for DOS, Windows, and Macintosh.

"This is not to be confused with Shareware," adds Dave Metzger, VP of marketing. "These are full-fledged computer software titles that hit all popular categories."

The first set of titles will include the games "Jet Fighter Spectre" and "EZ Cosmos," as well as "Maelstrom" and "The Movie Guide." Memorex Software plans to introduce 40 titles by June, 100 by year's end.

IN WHAT IT is building as a first, Azimut 18, in conjunction with New Machine Publishing, will release the first full-length Japanese animated movie on CD-ROM, "Urotsukidōji: Legend Of The Over Dimension." Memorex Software is already available on videocassette and laserdisc, and is one of Anime 18's best sellers, the company says.

The "Japanimation" game has found its cult following among film and video viewers for both its outrageous style—dubbed the "erotic grotesque"—and its sex-and-violence-heavy content. As with other Japanimation titles, Memorex 18 envisions that the CD-ROM, with its Quick Time-enhanced graphics, "is absolutely not for children under 17 years of age."

For those over 17, the disc is available in both Mac and Windows formats. The price is \$49.95.

GROLIER EDUCATIONAL PUBLISHING is going west with the latest addition to its expanding product line. "Wryatt Earp's Old West," produced by Amazing Media of Anaheim, Calif., provides a classic Western interactive experience allowing the user to travel back in time to the Old West of the late 1800s, where visitors can explore any of 25 locations in a dusty western town, as well as engage in activities including trivia questions and arcade shooting. The disc includes full-motion video, animation, music, photographs, and narrated audio. The price is \$49.95.

Grolier also had a little time traveling, albeit somewhat more extreme, for its "Futuristic Fun." CD-ROM, now at \$99.95, the disc encompasses the evolution of more than 500 species of prehistoric animals dating back 600 million years via multimedia elements including video, sound, audiovisual scenes, and hundreds of full-color illustrations.

## NEW RELEASES

WACKY JACKS  
Apple Mac Plus  
Macintosh/MPC, \$39.95

Developed by Apple's Discovery Studio, this "CD Game Show" features four word and picture puzzles that quiz players on 500 images from around the world and a wide variety of trivia about the images. A TV "quizshow" atmosphere is simulated with an animated set and guest commentators. Wacky, a plump jester in a purple tunic, is the easy host, and he is quite endearing, though rather unintelligible most of the time. Game show institution Don Pardo narrates the action with his gaily voice, booming out "incredibly correct!" or "absolutely brilliant!" when the right answer is chosen.

One to four players can participate, and each picks a colorful character to represent him, such as Spik, a yellow dog, or Tina, a punkette with spiked pink hair. Then a game is chosen, either "Slap Hippy" (matching picture pairs), "Zingers" (a strategy game for

trivia buffs), "Blankety Blank" (in which players fill in a mystery phrase using picture tiles), or "Scrambler" (a photo crossword puzzle). Users can play at one of three skill levels (rookie, pro, or master), which means that "Wacky Jacks" can appeal to a wide variety of ages, including adults.

"Wacky Jacks" is one of the best children's CD game titles to date, and bodies well for the future of interactive "edutainment." The disc's interface is extremely easy to use, the graphics are vivid and pleasing to the eye, the photos are high-quality and consistently interesting, and the questions are well-crafted. "Wacky Jacks" will lure many children away from their hunt-and-kill video games and provide hours of entertainment. In addition, the questions actually convey quite a lot of valuable knowledge, which parents will appreciate. And, most importantly, the multiplayer possibilities make this a group game for family and friends.

CHRIS MCGOWAN

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## PICTURE THIS

By Seth Goldstein



**GO FOR IT:** Warner Home Video is pricing 'Ace Ventura, Pet Detective' at \$24.98 for release June 14, confirming our March 26 bet in this space. The title, which should register a theatrical gross of \$60 million-\$75 million, will not be part of Warner's Family Entertainment line and won't be in the damselhood now prevalent in sell-through.

"Jurassic Park" will grace the fall market after all as announced by MCA/Universal Home Video the day after the Oscars for Oct. 4 delivery at \$24.98. We had anticipated late September-early October (Billboard, March 5). Look for a host of cross-promotions when MCA takes the fall off its marketing plans. Will missing from the fourth-quarter schedule is the exact date for Disney's "Snow White." Rumors have it arriving Sept. 28, a week before "Jurassic Park."

MCA, meanwhile, hasn't settled on a date for "Schindler's List," which won seven Academy Awards. June, the first choice, was scrubbed in response to strong box office. Now, no one's sure. Given the subject matter, one thing's certain, say a home video executive: "Spielberg and his company [Amblin] will be more involved than ever. There will be a lot of microscopes" examining the retail program.

**MOVING ON:** Martin Weinstein has departed as president of Tri-Boro Entertainment, a New York-based independent. Weinstein, previously with GoodTimes and Turner, is deal-making and consulting. He can be reached at 291-290-7971. Michael Holzman, another Tri-Boro alum, has partnered with Hank Honig to run Palm Beach Video on behalf of Elvin Feltner and Steven Kay Volek's market nation, who started the rental line.

**THAT HATE AGAIN:** Brooklyn, N.J.-based Flash Distribution is holding its seventh annual open house April 7 at Robert DeNiro's Tribeca Grill. Several hundred store owners, buyers, and sales reps are expected, plus some talent, such as Fleetwood Mac guitarist Billy Burnette. Flash may have some ex-Norve Dume football jocks to celebrate the release of Columbia TriStar's "Rudy." No surprise: New York City Mayor Rudy Giuliani has been invited.

## Fitness Pros Enter Vid Spotlight

### A\*Vision, PolyGram Move Away From Celebs

By EILEEN FITZPATRICK

LOS ANGELES—The celebrities who have dominated the exercise video market soon will be sharing the spotlight with the fitness pros who trained them, as the result of several recently completed deals.

A\*Vision Entertainment has signed a long-term agreement with "Buns Of Steel" star Tamilee Webb, and is putting the final touches on contracts with other fitness pros, including Cory Everson, once distributed by Bar Entertainment. "There are one or two others we're looking at," says A\*Vision president Stuart Hersch.

Webb's first release under the A\*Vision banner will be "Building Tighter Assets," due in stores April 20, priced at \$19.95.

PolyGram Video, meanwhile, has extended its deal with Reebok International and will release two new videos with fitness pro Gun Miller and Kathy Stevens.

The supplier began its relationship with Reebok more than two years ago, when it released "Step Reebok: The Video," which touts Miller as the originator of the workout routine.

Titles under the new arrangement include "Step Reebok: The Power Workout" and "Step Reebok: Basic Training Workout Video." Both Arr

April 19 at \$19.95. PolyGram claims "Step Reebok" sold more than 150,000 units at the original \$29.95 price.

Although the exercise market has seen its share of successful celebrity tapes, suppliers are focusing on establishing video series featuring trainers rather than the stars they train.

"Our strategy is to distance ourselves from the product that's out there," says Hersch. "For us, it's not a question of who's in it, but what have they done."

With the addition of Webb, A\*Vision's stable of exercise thoroughbreds includes Kathy Smith, Jane Fonda, and newcomer Susan Porter, making the company a dominant force in the genre.

"A\*Vision has started out a chain in the higher-priced exercise product range," says Michael Shallet, COO of Video, which tracks retail sales. "They're No. 1 in the \$15-\$20 price range." The Maier Group, which owns the "Buns Of Steel" line, is the leader of over-stead exercise lines, Shallet says.

Industry sources, however, have indicated that Maier and "Buns Of Steel" are on the selling block, with a \$17 million price tag. Maier executives would not comment.

While A\*Vision has the fitness veteran, PolyGram is looking to build on the Reebok name.

"Reebok has been able to read the strong pulse of emerging trends," says Bill Sondheim, senior VP of sales and marketing at PolyGram. "This deals gives us an opportunity to be aligned with that, and it allows Reebok to project video as the bridge between its apparel and equipment lines."

Sondheim says that while the relationship has developed slowly, Reebok now intends to make video an integral part of its overall strategy. For example, price points have dropped to \$20 to make the product attractive to mass merchants, new releases will be more consistent, and packaging is "more in tune" with retailer needs.

Another player taking the same approach is ABC Video. It has signed a long-term deal with Karen Voight, who has shaped up the likes of Tina Turner and Betty Midler and is a consultant for Julie Abalos's upcoming "Dance Workout Videos" from LIVE Home Video. The first release is the \$19.98 "Energy Spirit," due in stores April 27. In addition, ABC Video will handle her five previous tapes.

"Karen is a franchisee, and speaks to different niches in the market," says Mark Gillula, ABC Video sales and marketing VP. So, apparently, does the

"ESPN Fitness Pro" series, \$12.98 suggested list. Two new titles hit the stores last month; three more arrive in June.

Trainers have caught the attention of Wood Knapp Video which is about to sign Martin Henry to a three-program contract. Henry, whose clients include Julia Roberts, will have his first tape out this year, priced between \$14.98 and \$19.98.

Videogenic trainers are unlikely to supplant contracts with their celebrity clients.

"What we're seeing is two markets evolving from the genre," says Harold Weitzberg, Wood Knapp sales and marketing VP. "We used to need a celebrity because people didn't know what to do with an exercise tape. Now the market has developed, and we can have both."

Gilula adds that the infomercial exposure has created tremendous exposure for fitness professionals, making them stars in their own right. "Three years ago, a video buyer saw infomercials as a competitor. Now they look at them as an advantage. Susan Porter is

(Continued on page 60)

## Meridian Firms Retail Plans For Fitness Vid Line

By MOIRA MCCORMICK

CHICAGO—If exercise videos were automobiles, Meridian Films' "The Firm Workout With Weights" series would be "the luxury model," according to Meridian VP Mark Henriksen. That isn't just hype: Priced at \$49.95 each, and encompassing hour-long workouts plus 60-minute information segments—and with production budgets of about \$500,000 per title—the comparison is quite apt.

Until recently, the Firm's six-title series of full-body aerobic workouts with weights had been primarily a mail-order item. According to Henriksen, who writes and directs each title, only about one-third of the Firm's sales stemmed from video stores. Now that percentage is one-half, he says—and it should go higher with the upcoming release of the Firm's new series,

(Continued on page 60)



Uplifting. Fitness expert Cynthia Targoz appears on a recent Bill Donahue show to discuss and demonstrate exercises from her "Better Buns" exercise tape. Donahue, whose topic was "Women Obsessed With Their Bums," displayed another act, the Gossard bra. The man behind it is Gossard marketing director Mark Pilkington.

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# Home Video

## Does New Vidmark Release Stand A 'Fighting' Chance?

**NO HOLDS BARRED:** The controversy over violent entertainment hasn't prevented Vidmark Entertainment from releasing what one distributor describes as "a cross between wrestling and 'Faces of Death.'"

Due in July, the video is dubbed "The Ultimate Fighting Championship II," subtitled "There Are No Rules."

"Fighting" pitted 16 of the best martial arts experts against each other in a series of eight bouts. Contestants in a caged ring kicked, strangled, and pounded each other until only one was standing.

"It was very violent," says Don Gold, VP of sell-through product at Vidmark. "There was a lot of blood, broken bones, and some of the fighters were taken away in an ambulance. But people into martial arts will love this."

The event aired as a pay-per-view program in Denver, Colo., the only state without a boxing commission to regulate the sport. A contestant won when an opponent passed out or his corner threw in the towel.

Despite the violence, the group of distributors flown in by Vidmark for the event say they couldn't keep their eyes off what was happening.

"On one hand it was sick and I was horrified because it was so brutal," says Rich Goffman, marketing VP at Star Video. "It was very unique and nothing like I've ever seen before."

Goffman says at the end of each fight "those who weren't unconscious hugged each other."

Gold compares the bone-crushing program more to a World Wrestling Federation event, except "this wasn't

phony, it was real bouts."

So will it sell on video? Yes, say those who attended. "There's definitely a market for this," says Tom Kiely, a sales manager at Video Products Distributors. "If they do a good job at letting people know exactly what this is, they'll sell a lot," Goffman adds.

Gold says Vidmark will most likely price the product at \$60. Vidmark has picked up all rights, including theatrical, TV, and interactive.

## MISSED OPPORTUNITY:

Laserdisc retailers are missing out on the opportunity to cash in on the controversy surrounding an exposed Jessica Rabbit. The reason: Discs of "Who Does Roger Rabbit?" are harder to find than cellulose bullets.

Renewed interest in the 3-year-old Touchstone title has sprung up because the bodacious Jessica uncovers an occasion. In one instance, full frontal nudity can be detected by playing the CAV version frame by frame. In another, CAV reveals a bare breast.

The CLV edition also shows the uncensored frames, although the image is blurry.

"We've received about 60 calls about the title, but it's been on back order for about three months and we don't have any in stock," says Dave Lucas, owner of Dave's Video, The Laser Place in Studio City, Calif.

The Jessica scene was unveiled in the March 14 edition of the trade paper *Variety*, sparking a wave of national press coverage. Image Entertainment, which distributes the title, (Continued on page 60)

## SHELF TALK

by Eileen Fitzpatrick



Framed Roger Rabbit? are harder to find than cellulose bullets.

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## THE REPORTER TOP 10 WEEKLY MOVIE GROSSES

| THIS WEEK | PICTURE (STUDIO)                  | WEEKEND GROSS (\$) | NO. OF SITES PER SHOW | WES PER SCLP REL | TOTAL GROSS TO DATE (\$) |
|-----------|-----------------------------------|--------------------|-----------------------|------------------|--------------------------|
| 1         | Naked Gun 33 1/3 (Paramount)      | 13,216,531         | 2,391                 | —                | 132,165,531              |
| 2         | Guarding Tess (TriStar)           | 5,016,430          | 1,813                 | 1                | 14,327,847               |
| 3         | Monkey Trouble (New Line Cinema)  | 4,523,597          | 1,412                 | —                | 4,523,597                |
| 4         | Schindler's List (MCA)            | 4,354,770          | 1,345                 | 13               | 59,849,473               |
| 5         | Lightning Jack (Sevco)            | 3,201,694          | 1,733                 | 1                | 10,130,669               |
| 6         | Ace Ventura (Warner Bros.)        | 2,687,516          | 1,747                 | 6                | 62,031,183               |
| 7         | The Rat (Buena Vista)             | 2,318,532          | 797                   | 1                | 6,390,224                |
| 8         | Mrs. Doubtfire (20th Century Fox) | 1,749,677          | 1,244                 | 16               | 206,159,563              |
| 9         | Greedy (MCA)                      | 1,605,990          | 1,596                 | 2                | 11,790,080               |
| 10        | 8 Seconds (New Line Cinema)       | 1,545,711          | 838                   | 3                | 11,844,096               |

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FOR WEEK ENDING APRIL 2, 1994

# Top Video Rentals

|               |           |                |                              | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS. |                                       |                |        |  |
|---------------|-----------|----------------|------------------------------|---|---------------------------------------|----------------|--------|--|
| THIS WEEK     | LAST WEEK | WEEKS ON CHART | TITLE                        | Copyright Owner, Manufacturer, Catalog Number                   | Principal Performers                  | Weeks on Chart | Rating |  |
| *** NO. 1 *** |           |                |                              |   |                                       |                |        |  |
| 1             | 1         | 1              | IN THE LINE OF FIRE          | Columbia TriStar Home Video 52315                               | Clive Eastwood<br>John Matuschuh      | 1993           | R      |  |
| 2             | 3         | 2              | DEMOLITION MAN               | Warner Bros. Inc.<br>Warner Home Video 12985                    | Sylvester Stallone<br>Michelle Yeo    | 1993           | R      |  |
| 3             | 2         | 5              | STRIKING DISTANCE            | Columbia TriStar Home Video 53683                               | Bruce Willis<br>Sarah Jessica Parker  | 1993           | R      |  |
| 4             | 2         | 5              | THE WOMAN WITHOUT A FACE     | Warner Bros. Inc.<br>Warner Home Video 12987                    | Michael Gibson                        | 1993           | PG-13  |  |
| 5             | NEW       | ▶              | THE FUGITIVE                 | Warner Bros. Inc.<br>Warner Home Video 21000                    | Harrison Ford<br>Tommy Lee Jones      | 1994           | PG-13  |  |
| 6             | 9         | 3              | THE PROGRAM                  | Touchstone Pictures<br>Touchstone Home Video 2312               | James Caan<br>Halle Berry             | 1993           | R      |  |
| 7             | NEW       | ▶              | THE GOOD SON                 | FoxVideo 8553   | Macaulay Culkin<br>Elijah Wood        | 1993           | R      |  |
| 8             | 9         | 5              | SON-IN-LAW                   | Hollywood Pictures<br>Hollywood Home Video 1998                 | Paul Shure                            | 1993           | PG-13  |  |
| 9             | 5         | 18             | SLEEPLESS IN SEATTLE         | Columbia TriStar Home Video 52113                               | Tom Hanks<br>Meg Ryan                 | 1993           | PG     |  |
| 10            | 12        | 3              | FOR LOVE OR MONEY            | Universal City Studios<br>MCA/Universal Home Video 81511        | Michael J. Fox<br>Gabrielle Anwar     | 1993           | PG     |  |
| 11            | 18        | 9              | KALIFORNIA                   | PolyGram Video 140089333  | Brad Pitt<br>Juliette Lewis           | 1993           | R      |  |
| 12            | 9         | 9              | HARD TARGET                  | Universal City Studios<br>MCA/Universal Home Video 81570        | Jean-Claude van Damme                 | 1993           | R      |  |
| 13            | 5         | 18             | THE FIRM                     | Paramount Pictures<br>Paramount Home Video 32523                | Tom Cruise                            | 1993           | R      |  |
| 14            | 16        | 2              | MUCH ADO ABOUT NOTHING       | Columbia TriStar Home Video 71753                               | Kenneth Branagh<br>Emma Thompson      | 1993           | PG-13  |  |
| 15            | 16        | 2              | THE FOX AND THE HOUND        | Walt Disney Home Video 2141                                     | Animated                              | 1993           | G      |  |
| 16            | 10        | 2              | LAST ACTION HERO             | Columbia TriStar Home Video 27933                               | A. Schwarzenegger<br>Austin O'Brien   | 1993           | PG-13  |  |
| 17            | 18        | 3              | STRICTLY BALLROOM            | Miramax Films<br>Touchstone Home Video 1701                     | Paul Macario<br>Tari Morici           | 1993           | PG     |  |
| 18            | 20        | 9              | NEEDFUL THINGS               | New Line Home Video<br>Columbia TriStar Home Video 53223        | Ed Harris<br>Mia Van Seyn             | 1993           | R      |  |
| 19            | 10        | 18             | TRUE ROMANCE                 | Mirage Creek Productions Inc.<br>Warner Home Video 13158        | Christian Slater<br>Patricia Arquette | 1993           | R      |  |
| 20            | 13        | 3              | ROOKIE OF THE YEAR           | FoxVideo 8521   | Thomas Ian Nicholas<br>Gary Busey     | 1993           | PG     |  |
| 21            | 21        | 3              | BOXING HELENA                | Ocean Pictures<br>Ocean Home Video 2670                         | Janet Sims<br>Shelley Long            | 1993           | R      |  |
| 22            | 16        | 18             | DAVE                         | Warner Bros. Inc.<br>Warner Home Video 12962                    | Kevin Kline<br>Suzanne Weaver         | 1993           | PG-13  |  |
| 23            | 18        | 9              | THE REAL MCCOY               | Universal City Studios<br>MCA/Universal Home Video 81604        | Kim Basinger<br>Val Kilmer            | 1993           | PG-13  |  |
| 24            | 10        | 9              | THE SECRET GARDEN            | Warner Bros. Inc.<br>Warner Home Video 19000                    | Kate Maberly<br>Andrew Knott          | 1993           | G      |  |
| 25            | 4         | 9              | ROBIN HOOD: MEN IN TIGHTS    | FoxVideo 8522   | Cary Elwes<br>Richard Lewis           | 1993           | PG-13  |  |
| 26            | 26        | 3              | FORTRESS                     | Lee Home Video 69970  | Christopher Lambert                   | 1993           | R      |  |
| 27            | 13        | 18             | RISEING SUN                  | FoxVideo 8520   | Sain Connery<br>Wesley Snipes         | 1993           | R      |  |
| 28            | NEW       | ▶              | JUDGMENT NIGHT               | Largo Entertainment<br>MCA/Universal Home Video 81563           | Emilio Estevez<br>Cuba Gooding, Jr.   | 1993           | R      |  |
| 29            | NEW       | ▶              | SO I MARRIED AN AXE MURDERER | Columbia TriStar Home Video 52423                               | Mia Farrow<br>Nancy Travis            | 1993           | PG-13  |  |
| 30            | NEW       | ▶              | MANHATTAN MURDER MYSTERY     | Columbia TriStar Home Video 71393                               | Woody Allen<br>Diane Keaton           | 1993           | PG     |  |
| 31            | 27        | 9              | CONEHEADS                    | Paramount Pictures<br>Paramount Home Video 32874                | Dan Aykroyd<br>Jane Carr              | 1993           | PG     |  |
| 32            | 10        | 12             | HOCUS FOCUS                  | Walt Disney Home Video 2144                                     | Bette Midler<br>Sarah Jessica Parker  | 1993           | PG     |  |
| 33            | 32        | 9              | INDOCHINE                    | Columbia TriStar Home Video 27233                               | Linh Dan Pham<br>Vincent Perez        | 1993           | PG-13  |  |
| 34            | 33        | 3              | THE MAGIC VOYAGE             | Hemdale Home Video 7215   | Animated                              | 1993           | G      |  |
| 35            | 25        | 7              | POETIC JUSTICE               | Columbia TriStar Home Video 52395                               | Janet Jackson<br>Tyrae Sharr          | 1993           | R      |  |
| 36            | 34        | 8              | FUTURE SHOCK                 | Park Place Entertainment Inc.<br>Hemdale Home Video 7169        | Vivian Schilling<br>Bill Paxton       | 1993           | PG-13  |  |
| 37            | 36        | 17             | CLIFFHANGER                  | Columbia TriStar Home Video 52233                               | Sylvester Stallone<br>John Lithgow    | 1993           | R      |  |
| 38            | 31        | 13             | GUILTY AS SIN                | Touchstone Pictures<br>Touchstone Home Video 2009               | Rebecca DeMunnay<br>Don Johnson       | 1993           | R      |  |
| 39            | 30        | 9              | MENACE II SOCIETY            | New Line Home Video<br>Columbia TriStar Home Video 72550        | Tyren Turner<br>Larenz Tate           | 1993           | R      |  |
| 40            | 28        | 9              | HEART AND SOULS              | Universal City Studios<br>MCA/Universal Home Video 81628        | Robert Downey, Jr.<br>Charles Guggen  | 1993           | PG-13  |  |

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# REPELIC, MONARCH PULL OUT PROMO STOPS 'GHOSTWRITER' HAS SWEEPS, 'ERNEST' OFFERS EDUCATION

A biweekly guide to lesser-known rental-priced video titles.

"Return of the Living Dead 3" (1993), R, Widmark Entertainment Home Video, prebooks April 12.

The supercollider may have been derailed, but government scientist John Reade (Kurt McCord) has plenty of cash to research his admirably nutty plan to create an invincible army of the living dead. Reade's nemesis Curt (J. Trevor Edmond) and his girlfriend Julie (Mindy Clarke) try to run off together, but she's killed on the highway. Then Curt simply pulls into the top secret re-creation station and revives Julie, who's picked up some odd crevices. (A girl who loves a good puncture wound, the slashed-and-skewered Julie is an undead dream.) Soon the pair hit the road like Emlahn and Clyde, pursued by the police, the army, and violent street creeps. And once again, somebody uses those hideous, hunching zombies out of their oil-drum prisons with predictable, brain-eating results. The first "Return" was a funny quasi-parody, but humor is a lower priority this time. Still, its goy enthusiasm will appeal to zombiephiles everywhere.

"Georgia" (1987), unrated, Fox Lorber Home Video, prebooks April 11. This crimes-from-the-past thriller stars Judy Davis as sex investigator Nina Bailey, the recipient of a mysterious letter from a dead man. Her investigator, who had drowned here before her many years here. After seeing Georgia's Diane Arbus-meets-Wesley Snipes director, the film's cinematographer was really her biological mother. Nina is soon forced to find out what really happened on the night Georgia died. It's too slowly unfolding plot to too easily compelling, but the film does create a haunted ambience. Its biggest draw is Davis' versatile, engaging portrayal, which is underscored by the fact that she also plays her mother. Georgia in the film's frequent flashbacks. Davis is so convincing that most viewers will probably be unaware of her dual roles until the closing credits.

"The Last Outlaw" (1993), R, HBO Home Video, prebooks April 11. Mickey Rourke is an angry, defeated Confederate soldier who turns outlaw and heads West, leading rowdy Rebels Dermot Mulroney, John C. McKinley, Steve Buscemi, and Keith David. Viewers may wonder why one of these trouble Confederate is black. Maybe he was one of those unsung, pro-slavery African Americans. Rourke is a 300-year-old psychopath born into an age when slaughtering innocent people was thought unexcused. (In his scarf, floppy hat, and rusty mustache, Rourke looks like Sagebrush Salvador Dalí, surrealist gunman.) Unable to bear his increasingly ugly excesses and poor fashion sense, he kills the general who humiliates him and leaves him for dead. But hardy anti-hero Rourke pulls through and stalks his mutinous gang, bloody executioner in the process. Rourke's desires run down less-understandable may not be suspenseful, but the violent western is an ever-successful American icon. That remains true whether or not

they deport Rourke to France.

"The Club" (1994), R, Imperial Entertainment, prebooks April 15. Not about Officer Jack Karpis and the hardy car-security device he heralds, this film is a story of teens who attend their senior prom in an old school and find themselves pursued by an Unnamed Evil that can't escape. tormenting them further is Kim Coates as a guidance counselor-turned-blood-thirsty ghoul—a character familiar to any high school kid. Adding to the morbid mischief is teen-from-beyond-the-grave Joel Wyner, who attempts a Beethoven/Diane Lesny persona to lile effect. As the characters stumble through a plotless series of disjointed shocks involving sinister dopplegängers and horrific hallucinations, one can practically hear the ghostly words, "Hey, I'm an Unnamed Evil, not a script consultant." Its incoherence and talkiness are mitigated by its nightmareish visual style—which may help appease fright fans.

"Skin Art" (1993), not yet rated, FoxVideo, prebooks April 12. Will Kirk Balza is a top-notch tattoo artist, but he's just a down-and-out boomer, maybe he's since got video representation for his work (by Newt Griffith). War veterans Will also is tormented by memories of his torture by Sophia (Lili Catali), a laughably pretentious Vietnam vet. Will takes elaborate castration radio advertising, promotions on the Children's Satellite Network's Radio AAFIS, computer print ads and promotional, and national cable and network TV ad campaign. Children's Television Workshop, producer of the "Ghostwriter" series, also has a hand in the film. Will will provide additional broadcast and print support.

Monarch's "Ernest Rides Again" and "Brain Drain Challenge"—with the moving bill itself as "the first movie to integrate education with a big screen comedy"—begins April 27. The video stars Ernest, who "rides Again" is the fifth motion picture featuring actor Jim Varney's a backwoods character Ernest P. Worrell. According to a Monarch spokesperson, more than 100 middle schools around the country are participating. Retailers get in on the action by purchasing the "Ernest" four-pack at \$79.95, which includes a counter display with 100 "Brain Drain Challenge" question books. To answer the questions, students use clues, dates, measurements, and facts they learn in the movie's script, and also are encouraged to consult dictionaries, encyclopedias, etc. Question topics range from the American Revolution to the longitude of a small town in Virginia. Grand prize is two multimedia computers, one for the winning student and one for the child's school. Also included in the "Ernest" four-pack are window stickers and Ernest masks, fill-in-the-blanks press releases, and a promotion for the "Ernest Rides Again" cassette also includes festive "Mr. Bill Goes To Washington."

## Republic, Monarch Pull Out Promo Stops 'Ghostwriter' Has Sweeps, 'Ernest' Offers Education

PROMO MADNESS: A pair of kid-oriented home videos involving Republic Pictures and Monarch Home Video are the subjects of two of the most elaborate promotions ever designed for the genre.

The "Ghostwriter" Sweepsstakes, sponsored by Republic, Nike, and Bantam Doubleday Dell Books, can be entered from now until June 30 by children from 6 to 16 years old. Contestants write what they like best about the television series "Ghostwriter," and mail their responses to a post-office box. Writing samples will be randomly drawn to determine winners, which will be announced in July. The grand-prize winner will spend two days and one night in New York with a member of the "Ghostwriter" cast, have lunch with Spike Lee, and receive a Nike outfit and camcorder, which can be used during the trip. Other prizes to be awarded include "Ghostwriter" videos and books.

Republic, the sweepsstakes' main sponsor, is publicizing the content with special trailers on its two new "ghostwriter" video titles "Into the Comic" and "Who Bled the Brinker Store?," as well as shelf talkers, countertop displays with "Ghostwriter" tear pads (featuring 12-page ads), and extensive national radio advertising, promotions on the Children's Satellite Network's Radio AAFIS, computer print ads and promotional, and national cable and network TV ad campaign.

Children's Television Workshop, producer of the "Ghostwriter" series, also has a hand in the film. Will will provide additional broadcast and print support.

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PURE GOLD: Golden Book Video adds two new titles to its first-rate John Utnele's collection of April 11. "Annie Elephant" and "Moose



by *Moira McCormick*

"Soup," each \$12.95, are based on children's author Arnold Lobel's stories, as are Matthews releases "Frog And Toad Are Friends" and "Frog And Toad Together."

Matthews, a sterling stop-motion

animatour, has crafted some of the most imaginative, rewarding children's videos around. Retailers as well as parents are constantly on the lookout for quality, and here it is. Also available from Golden are animated titles "Madeline And The Easter Bonnet" and "Madeline And The Dog Show."

REMEMBRANCE: Disney Channel has acquired long-term exclusive broadcast rights to many of Lightyear Entertainment's animated, literature-based "Stories To Remember" (Continued on next page)

## Billboard® FOR WEEK ENDING APRIL 2, 1994

| THIS WEEK     |     | LAST WEEK |     | TITLE<br>Copyright Owner, Manufacturer, Catalog Number                                  | NO. OF WEEKS ON CHART | PEAK POSITION | WEEKS TO DATE |
|---------------|-----|-----------|-----|---|-----------------------|---------------|---------------|
| 1             | 2   | 3         | 4   |   |                       |               |               |
| *** NO. 1 *** |     |           |     |   |                       |               |               |
| 1             | NEW | 1         | 1   | THE FOX AND THE HOUND<br>Walt Disney Home Video 2141                                    | 1                     | 1             | 24 99         |
| 2             | 1   | 2         | 2   | ALADDIN<br>Walt Disney Home Video 1662  | 1                     | 2             | 24 99         |
| 3             | 7   | 3         | 3   | THE MAGIC VOYAGE<br>Hemdale Home Video 7215   | 1                     | 3             | 19 95         |
| 4             | 3   | 7         | 7   | BEAUTY AND THE BEAST<br>Walt Disney Home Video 1225                                     | 1                     | 7             | 24 99         |
| 5             | 5   | 5         | 5   | MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSER*<br>Saban Entertainment/PBS Video 4000881193  | 1                     | 5             | 24 99         |
| 6             | 2   | 3         | 2   | PINGPONG<br>Walt Disney Home Video 239  | 1                     | 2             | 24 99         |
| 7             | 4   | 7         | 7   | LET'S PRETEND WITH BARNEY<br>The Lyons Group 2000                                       | 1                     | 7             | 14 95         |
| 8             | 8   | 8         | 8   | MIGHTY MORPHIN: VOL. 2-FOOD FIGHT*<br>Saban Entertainment/PBS Video 4000881213          | 1                     | 8             | 19 95         |
| 9             | 6   | 6         | 6   | THE REN & STIMPY SHOW: ON OUTY<br>Saban Entertainment/Wonder 14749215                   | 1                     | 6             | 14 94         |
| 10            | 15  | 9         | 9   | MIGHTY MORPHIN: VOL. 4-CLIMBING AROUND*<br>Saban Entertainment/PBS Video 4000881133     | 1                     | 9             | 19 95         |
| 11            | 10  | 26        | 26  | CHARLOTTE'S WEB<br>Hanna-Barbera Prod. Inc./Paramount Home Video 8099                   | 1                     | 26            | 14 95         |
| 12            | 9   | 9         | 9   | MIGHTY MORPHIN: VOL. 3-HIGH FIVE*<br>Saban Entertainment/PBS Video 4000881233           | 1                     | 9             | 19 95         |
| 13            | 14  | 9         | 9   | MIGHTY MORPHIN: VOL. 3-HAPPY BIRTHDAY ZACK*<br>Saban Entertainment/PBS Video 4000881111 | 1                     | 9             | 19 95         |
| 14            | 16  | 7         | 7   | RAFI ON BROADWAY<br>Touchstone Records Ltd./MCA Music Video 10709                       | 1                     | 7             | 19 93         |
| 15            | 12  | 27        | 27  | REN & STIMPY: THE CLASSICS*<br>Saban Entertainment/Wonder 14749200                      | 1                     | 27            | 14 94         |
| 16            | 13  | 10        | 10  | 101 Dalmatians<br>Walt Disney Home Video 1263   | 1                     | 10            | 24 99         |
| 17            | 11  | 11        | 11  | TOM AND JERRY: THE MOVIE<br>Family Home Entertainment 27416                             | 1                     | 11            | 24 99         |
| 18            | 11  | 9         | 9   | FANTASIA<br>Walt Disney Home Video 1132   | 1                     | 9             | 24 99         |
| 19            | 21  | 3         | 3   | WHINNY THE POOL: COWBOY POOL<br>Walt Disney Home Video 2190                             | 1                     | 3             | 24 99         |
| 20            | 18  | 25        | 25  | ONE UPON A FOREST<br>FoxVideo 8501  | 1                     | 25            | 19 93         |
| 21            | 23  | 3         | 3   | SPEEDRACER: THE MOVIE<br>Family Home Entertainment 27505                                | 1                     | 3             | 24 99         |
| 22            | 22  | 412       | 412 | DUMBE<br>Walt Disney Home Video 24  | 1                     | 412           | 24 99         |
| 23            | NEW | 1         | 1   | THERE GOES A BULLDOZER!<br>Walt Disney Home Video 21407                                 | 1                     | 1             | 24 99         |
| 24            | 17  | 395       | 395 | ALICE IN WONDERLAND<br>Walt Disney Home Video 36  | 1                     | 395           | 24 99         |
| 25            | NEW | 1         | 1   | WHINNY THE POOL: POOL PARTY<br>Walt Disney Home Video 21408                             | 1                     | 1             | 24 99         |

\*174 gold certification for a minimum of 125,000 units or a dollar volume of \$9 million in retail for technically released programs, or at least 25,000 units and \$1 million of suggested retail for non-technical titles. \*174 platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million in retail for technically released programs, and at least 50,000 units and \$2 million at suggested retail for non-technical titles. © 1994, Billboard® Communications.



# Home Video

## MERIDIAN FIRMS UP RETAIL PLANS FOR FITNESS VID LINE

(Continued from page 53)

"Firm Parts." These workouts are shorter (28-30 minutes) and will be priced at \$11.96 when they hit retail in the third or fourth quarter. The seven "Firm Parts" titles first appeared in September at \$24.95 in the Firm's catalog.

"Firm Parts" entries are compilations culled from the Firm's total body workouts, each focusing on a particular body part. Each features four or five of the Firm's original video instructors, including Janet Jones, Sandahl Bergman, and Susan Harris. The seven titles are "Five Day Abs," "Tough Aerobic Mix," "Not So Tough Aerobic Mix," "Floor Legs," "Standing Legs," "Upper Body," and "Five Day Stretch."

Henriksen says Meridian Films in Columbia, S.C., and its workout series grew out of the Firm's fitness studios, the first of which opened in 1979. "The Firm Workout With Weights Vol. I" debuted in 1986, with Vol. II appearing in 1988; a volume a year has been

released thereafter. In that time, the Firm's mailing list has grown to 250,000 names.

The Firm has developed a strong word-of-mouth reputation for its effectiveness. Henriksen notes that his longtime music-building crowd is finally being endorsed by fitness experts in general—and also for its user-friendly visual quality. "We use two cameras and multiple takes," he says, "and the music and movements are completely synchronized."

Henriksen says the "Firm Parts" series came about in part as a response to industry people who would tell him, "If your titles were shorter or cheaper, I know you'd sell them." Although Meridian has never sought mass-merchandise exposure, Henriksen admits that his high-priced series does present "a tough marketing challenge."

But as he puts it, "We need in retail first, rather than sales—our primary

motivation is pleasing our customers, 99% of whom say the Firm is the most effective exercise series they've used. Video stores deal in sales. Of course, when you combine the two, it's ideal. With 'Firm Parts,' we figured out a way to do it."

With the debut of "Firm Parts" in Meridian's catalog, "We've broadened

our market and increased our mailing list," says Henriksen. He expects the series to leap forward considerably with its retail release via Ingram, Baker & Taylor and East Texas Distributors.

He notes that the Firm's progressive-resistance system—in which heavier free weights are added as the user

becomes stronger—can challenge an Olympic athlete, as well as be within range of a senior citizen's capabilities.

"There are people in their seventies who do our tapes," he says. "Everything on the tapes has been tried and refined on a large segment of the public in our studio classes, of which we run 100 a week in each studio."

## CHILD'S PLAY

(Continued from preceding page)

titles created and produced by Lightyear Entertainment. Under the agreement, Disney Channel will air the four preschool titles ("Baby's Bottomline" and "Baby's Morningtime," both sung by Judy Collins; "Baby's Storytime," told by Arto Guthrie; and "Baby's Nursery Rhymes," sung by Phyllis Rashad) as part of the channel's daily "Lunch Box" program. Disney Channel will also air "Noah's Ark," "Merlin And The

Dragons," and "Pegasus," narrated, respectively, by James Earl Jones, Kevin Kline, and Mia Farrow, and "The Snow Queen" and "The Wild Swans," both Hans Christian Andersen tales narrated by Sigourney Weaver. All "Stories To Remember" titles, both audio and video, will continue to be available at retail through Lightyear's distributor, BMG Kids.

**VIVA BRAZIL!** Sony Wonder has

acquired domestic home video rights to popular children's television series "Xuxa," a variety show aimed at ages 2 to 11, starring the Brazilian-born recording star of the same name. First two titles were released March 22: "Xuxa Fantastic Birthday Party" and "Xuxa Celebration" with Checco Martin, both \$12.98. "Birthday" is also available as part of a gift box, with party favor, hat, and activity sheet, for \$19.98.

## FITNESS PROS TAKE VID SPOTLIGHT

(Continued from page 53)

a good example." John Scott, VP of video sales at WEA, which distributes A Vision and ABC Video product, says Power's "Lean, Strong & Healthy" has sold 500,000 units since its release five months ago.

However, Henrich believes celebrities have actually hurt the exercise market. They confuse consumers (in terms of what's good quality and what's healthy.)

Specifically, Henrich points to "Cindy Crawford's Shape Your Body," which came under fire from fitness professionals who questioned the supermodel's technique. Nonetheless, Crawford's follow-up tape, "The Next Challenge," and rapper Marky Mark's "Marky Mark Workout: Form, Fitness, Focus" are in the top five on the Top Special Interest Video Sales/Health & Fitness chart.

## SHELF TALK

(Continued from page 57)

says it was out of stock two days after the article appeared.

"We had a supply which would normally sell in several months," says senior sales VP Rick Linton. "Other companies carry the title, but on the distribution level it's pretty much sold out."

Executives at Disney were not comment on Jessica, but there is speculation that the company may yank the title from distribution, at least for a limited time. "They could pull and just fix it," says a licensee supplier.

Ironically, most dealers have known about the scene for years and treated it

like an industry inside joke. "This was beyond a year or two ago," says Lucas.

"Besides, there's really nothing to see." Regardless, consumers eager to view the scene will have to wait. "We haven't heard anything from Disney," says U.S. Laser, a New Jersey-based distributor. "We've had two full days of calls from retailers who want copies, and we're not saying anything about when copies might be available."

**FREE BUGRATS:** Two new video releases from Nickelodeon's "Rugrats" series include a coupon to receive a free plush toy from Daktin Toys.

The titles are "Angelica The Divine" and "Chuckie The Brave," arriving April 12 at \$12.98.

Consumers must purchase one of the titles plus any two previously released Nickelodeon tapes. The free "Rugrats" plush offer is good through Dec. 31.

## TO OUR READERS

Video Previews will not appear this week. It will return next week.

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## Billboard.

FOR WEEK ENDING APRIL 2, 1994

# Top Special Interest Video Sales™

| Completed from a national sample of retail store sales reports |   |   |  | Completed from a national sample of retail store sales reports |   |                         |   |  |  |       |
|--|---|---|--|--|---|-------------------------|---|--|--|-------|
| THIS WEEK<br>2 WKS. AGO<br>4 WKS. AGO                          | TITLE<br>Program/Supplier, Catalog Number | THIS WEEK<br>UNITS SOLD                     | THIS WEEK<br>% CHG. FROM<br>LAST WEEK                                    | THIS WEEK<br>2 WKS. AGO<br>4 WKS. AGO                          | TITLE<br>Program/Supplier, Catalog Number | THIS WEEK<br>UNITS SOLD | THIS WEEK<br>% CHG. FROM<br>LAST WEEK                         |  |  |       |
| <b>RECREATIONAL SPORTS™</b>                                    |   |   |  | <b>HEALTH AND FITNESS™</b>                                     |   |                         |   |  |  |       |
| ★ NO. 1 ★  |   |   |  | ★ NO. 1 ★  |   |                         |   |  |  |       |
| 1  | 43  | NBA JAM: JAMES EARL JONES<br>CBS/Fox 5559   | 14.98  | 1  | 2   | 5                       | JANE FONDA: AEROBIC WORKOUT<br>A/Vision Entertainment 55221.3 | 19.98  |  |       |
| 2  | 2   | 15  | BAG GOLF MADE EASIER<br>ABC Video 45003                                  | 19.98  | 2   | 1                       | 23  | CINDY CRAWFORD: THE NEXT CHALLENGE<br>Gym/Tan Home Video 05-7100           | 19.98  |       |
| 3  | 5   | 55  | MICHAEL JORDAN: AIR TIME<br>FoxVideo (CBS/Fox) 5770                      | 19.98  | 3   | 5                       | 13  | BUNS OF STEEL: STEP 200<br>The Major Group TMGI 142                        | 14.95  |       |
| 4  | 10  | 3   | DALLAS COWBOYS: SUPER BOWL XXVIII<br>CHAMPIONS PolyGram Video 4400672613 | 19.98  | 4   | 5                       | 25  | TONY LITTLE: TALL BODY SHAPE<br>Parade Video 34                            | 12.98  |       |
| 5  | 4   | 11  | 100 GREATEST HIT TOUCHDOWNS<br>Columbia Video 440062793                  | 14.95  | 5   | 3                       | 23  | SUSAN POWELL: LEAN, STRONG &<br>HEALTHY: A Vision Entertainment 50466.3    | 19.95  |       |
| 6  | 7   | 19  | THE JOE MONTANA STORY<br>PolyGram Video 4400841953                       | 19.98  | 6   | 14                      | 25  | JANE FONDA'S FAVORITE FAT BURNERS<br>A/Vision Entertainment 55008.3        | 19.98  |       |
| 7  | NEW                                       | 7   | WWF: ROYAL RUMBLE '94<br>Columbia Video 440062793                        | 19.98  | 7   | 13                      | 21  | TONY LITTLE: ANATOMICAL MUSCLE<br>TONING<br>The Major Group TMGI 156       | 12.98  |       |
| 8  | 7   | MAGIC MEMORIES ON ICE II<br>ABC Video 44002 | 26.98  | 8  | 8   | 31                      | 21  | THIGHS OF STEEL WITH TAMMIE WEBB<br>The Major Group TMGI 156               | 9.95   |       |
| 9  | 3   | 13  | CHN SPORTS: PLAY OF THE DAY FAVORITES<br>Turner Home Entertainment 311   | 12.98  | 9   | 11                      | 15  | ABS OF STEEL 2000<br>The Major Group TMGI 227                              | 14.95  |       |
| 10   | 6   | 13  | PATRICK EWING: STANDING TALL<br>FoxVideo (CBS/Fox) 5933                  | 19.98  | 10  | 29                      | 9   | TONY LITTLE: THIGHTEEN, FIRM & SMILE<br>Bronwood Home Video BC106          | 9.98   |       |
| 11   | 9   | 19  | THE NFL'S 15 GREATEST COMEBACKS<br>PolyGram Video 4400876873             | 14.95  | 11  | 16                      | 101   | ABS OF STEEL WITH TAMMIE WEBB<br>The Major Group TMGI 133                  | 9.98   |       |
| 12   | 11  | 47  | THE SECRET NIA<br>FoxVideo (CBS/Fox) 5789                                | 14.98  | 12  | 9                       | 9   | ABS OF STEEL 2 WITH TAMMIE WEBB<br>The Major Group TMGI 133                | 9.98   |       |
| 13   | 14  | 9   | MICHAEL BOLTON'S WINNING SOFTBALL<br>Columbia Music Video 13493157       | 19.98  | 13  | 6                       | 25  | KATHY SMITH'S GREAT BUNS AND THIGHS<br>A/Vision Entertainment 50326.3      | 19.95  |       |
| 14   | 17  | 41  | 17   | LUT<br>PolyGram Video 4400838498                               | 19.98                                     | 14                      | 10  | 29   | ROZDOUT WITH SUGAR RAY LEONARD<br>PolyGram Video 440087493 | 19.98 |
| 15   | 19  | 155   | MICHAEL JORDAN'S PLAY WITH ME<br>PolyGram Video 440082818                | 19.98  | 15  | 9                       | 23  | TONY LITTLE: HIPS, BUTTOCKS & THIGHS<br>O<br>The Major Group TMGI 131      | 12.98  |       |
| 16   | 18  | 228   | MICHAEL JORDAN: COME FLY WITH ME<br>FoxVideo (CBS/Fox) 2173              | 14.98  | 16  | 10                      | 10  | BUNS OF STEEL 3 WITH TAMMIE WEBB<br>The Major Group TMGI 131               | 9.98   |       |
| 17   | 17  | 7   | NIA RISING STARS<br>FoxVideo (CBS/Fox) 4084                              | 14.98  | 17  | 7                       | 21  | MARKY MARK: WORKOUT: FORM, FITNESS,<br>FOCUS GoodTimes Home Video 05-79319 | 19.95  |       |
| 18   | RE-ENTRY                                  | 1   | A WOMAN'S VIEW OF PRO FOOTBALL<br>PolyGram Video 4400876693              | 19.95  | 18  | 17                      | 55  | CHEERFITNESS: BODY CONFIDENCE<br>FoxVideo (CBS/Fox) 2577                   | 19.98  |       |
| 19   | 16  | 35  | SHAQ ATTACK: IN YOUR FACE<br>PolyGram Video 4400876693                   | 19.98  | 19  | 19                      | 13  | NIKE: TOTAL BODY CONDITIONING<br>A/Vision Entertainment 50326.3            | 19.95  |       |
| 20   | 13  | 38  | NIA SHOWDOWN: THE SPECTACULAR<br>FOXVideo (CBS/Fox) 2383                 | 19.98  | 20  | 15                      | 81  | STEP 2000: THE VIDEO<br>PolyGram Video 0647853                             | 29.99  |       |

♦ Retailer certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. † A/Vision certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1994 Billboard, INC. Communications



## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

### MARCH

**March 22, 3rd Annual OAP Immigration Seminar**, seminar on visas for entertainers and athletes, presented by the New York chapter of the American Immigration Lawyers Ass'n, University of New York, New York, 100 W. 42nd St., New York, N.Y. 10036.

**March 24, Songwriters' Idea Workshop**, presented by the Connecticut Songwriters Ass'n, University of New Haven, New Haven, Conn. 203-455-8932.

**March 31-April 2, 3rd Annual Independent Music Fest**, presented by the NYU Program Board, Loeb Student Center, New York University, New York, Jennifer Lee, 212-998-4999.

### APRIL

**April 4, Berkshire College of Music Benefit Auction**, with proceeds to benefit the Berkshire Arts Scholarship Program, Canaan Hotel, Canaan, Mass. 617-256-1400.

**April 5, Virtual Reality Entertainment Forum '94**, presented by Sci-Advanced Applications, Grand Hyatt Hotel, New York, 212-717-1318.

**April 6, International Managers Forum Meeting**, A&P Building, New York, Barry Berg, 212-691-8500.

**April 6, Seminar On The Music Video Industry in The Year 2000**, presented by the New York chapter of NARAS, with featured speaker W.V. president John Sykes, Lubin House, New York.

**Scott Klein, 212-426-0320**

**April 8-9, Stagers Symposium '94**, produced by Angelo Ramer, Jr., Sheraton University Center, Westbury, N.Y. 516-338-5157.

**April 11-13, ICA Video Games Conference**, National Registry Office, Chicago, 609-231-7800.

**April 12, 14th Annual Warren Schröder Media Conference**, "The Business of Entertainment: The Future," Penna Hotel, New York, 212-492-4532.

**April 14-16, REPLICEX International**, presented by Knowledge Industries, Sheraton Manhattan Hotel, Times, March 214-328-5157.

**April 17-18, To The K. New Directions in Popular Music**, conference hosted by New York University's American Studies Program, featuring: M/S/ell Negropoulos, Francis, Michael Dwyer, and others, Loeb Student Center at NYU, New York, 212-998-8648.

**April 23, Impact Super Summit Conference**, Bay's Park Plaza Hotel and Tower, Atlanta, 404 311-5446-4201.

**April 28, Gospel Music Assn. Doves Awards Show**, Grand Ole Opry House, Nashville, 615-242-0033.

### MAY

**May 1-4, National Assn. of Video Distributors Convention**, La Costa Resort and Spa, Carlsbad, Calif., 619-435-4200.

**May 2, T.J. Martell Concert**, featuring MTV Networks chairman Tom Freston, hosting performance by Eric Clapton, Ayer Fisher Hill, Lincoln Center, New York, 212-691-8500.

**May 3, Academy of Country Music Awards**, American Amphitheatre, Los Angeles, 213-462-2251.

**May 4-15, NAMRD Convention**, Chicago, Ill 606-633-0946.

## JUNO AWARDS CELEBRATE CANADA'S CULTURAL ROOTS

(Continued from page 15)

For many industry figures attending, the Juno show was somewhat overshadowed by Canadian Music Week, which ran March 14-20. The boisterous conference/trade show/festival, one of the largest musical events in the Canadian music history, brought 1,300 delegates from as far as Australia and the U.K. to a weeklong series of seminars, panels, showcases and live shows. It had the opportunity to view more than 300 bands (most unsigned) from nearly every part of Canada in 25 local clubs.

### FOCUS WEEK ON MUSIC

"It was a focus week on music for the entire city," says Doug Chappell, president of Virgin Music Canada. "Chubs did very good business all week long and bands got a chance to play in Toronto to a pretty good size bunch of people." Chappell launched Yacht's album, "Breaking Out," during the week. "I really enjoyed hosting 23 indie bands," says Paul Alofs, president of HMV Canada. "There were some bands that I'd seen at the Toronto Fonic, which were just excellent."

Alternative acts Slowburn, Lush, Malibu, Ecomline Crusher, and Mo Field, acclaimed local hip-hop phenomenon Merlin, and highly touted traditional Cape Breton fiddler Ashley MacIsaac gave impressive performances during the week.

"There was very little drudgery," says Tim Trombley, VP, talent acquisitions and artist development, EMI Music Canada. "The talent was excellent." "There were a couple of standouts, including Merlino—who's going to be

huge—and there's no question there's going to be a line up to sign Ashley MacIsaac." He adds, "It's absolutely mind-boggling how much great talent there is in Canada." That view was underscored at the CMW's award dinner March 18, at which Billboard presented international achievement awards to WEA Canada's Don Bennett and to Terry McBride, president of Network Productions of Vancouver.

Timothy White, Billboard's editor in chief, told CMW delegates, "Canada has one of the most exciting talent pools in the world right now, and everybody has their own theories of why this is so. I think it's because Canadian artists stopped looking outward, talking themselves to anyone in any way, and instead turned inward—walking up to the fact that their culture, and their music, and their sound are as special as any others. When you decide that your art deserves to succeed solely on its own terms, that kind of organic passion transcends simple pop. It's honest, it's unselfish, and it's an adventure for all who are drawn to its mystique."

Following is a complete list of winners:

**Album:** "Harvest Moon," Neil Young (Gepros/WCA)

**Record:** "Fare You Well Love," The Rankin Family (EMI)

**Best-selling album (foreign or domestic):** "The Bogtrotter," Whitney Houston (Arista/RMG)

**Best-selling foreign album:** "The Day After Tomorrow," The Roots (Jive)

**Best-selling instrumental:** "Ota Hanoy (Oka Victor Red Star/RMG)

**Best-selling Canadian album:** "Saxa Saska (Epic/Sony)

**Country female vocalist:** Cassandra Vasak (Epic/Sony)

**Country male vocalist:** Charlie Major (Arista/BMG)

**Country group or duo:** The Rankin Family

**Best new group:** The Waitress (Mercury)

**Best new artist:** Jaye Marie (Mercury)

**Instrumental artist:** Ota Hanoy (Oka Victor Red Star/RMG)

**Songwriter:** Leonard Cohen

**Best new engineer:** Kevin Doyle, "Old Dog Coll," "Oy My A River," James Murray, from the album "Cryin'" (EMI)

**Best dance recording:** "Thank'd (Roc Club Mix)," Rod Justice (Roc-A-Fella)

**Best hard rock album:** "Big," 1 Meter East (EMI)

### BIRTHS

Girl, Janey Leah, to Stu and Amy Fine, March 7 in New York. They are co-writers of Wild Pitch Records, a joint venture rap music label with EMI Records.

Girl, Lucie Rae, to Steven and Laura Rae R., March 10 in Los Angeles. He is VP of product management for Warner Bros. Records.

Best contemporary jazz album: "Don't Smoke in Bed," the Holy Cols 10 (Arista/EMI)

Best mainstream jazz album: "Fables And Dreams," the Dave Young/Phil Dwyer Quartet (Jazz Time Intemation Inc)

Best R&B/contemporary album: "The Time Is Right," Rupert Greg (Boombastic/AMM/Pyramid)

Best rap recording: "One Track Mind," TBST (Isa/Sony)

Best blues recording: "Informer," Snow (EastWest/World Circuit)

Best Aboriginal recording: "Whisper," Lawrence Martin (Windward/World Circuit)

Best traditional album: "My Sies," James Keelaghan (Glen Valley/Festival)

Best blues/gospel album: "South At Eight, North At Nine," Chalmers (Arista)

Best gospel recording: "O Canada Rest," Discover Artists (Innovative Music)

Best children's album: "Ishavoyuki! Ancestors Adventure," Susan Hammond/Classical Kids (The Children's Group/AMM/Pyramid)

Best classical album/album or chamber ensemble: "Bethoven: The Piano Sonatas, Op. 10, No. 1-3," Louis Lortie (Chandos)

Best classical album/album or chamber ensemble: "Handel: Concerto Op. 3, No. 1-5," Tatarinovsky (Glynn Classical)

Best classical album/album or chamber performance: "Debussy Songs," Claudette Lombroso, Susan Yarek, piano (Innovative Music)

Best classical composition: "Among Friends," Chan Ka Nin (Garnett/Cap)

Best video: "I Would Be For You," Jan Aronson, video (Innovative Music)

Best album: "Midge Marley by 'Tribute,'" Spirit of The West (West/Warner)

Bill of Fame award: Rush

Best overall special achievement award: John V. Miles

## NEW COMPANES

Poetic Noise Music, formed by singer/songwriters Duwayne Arvinger and Rod Clemmons. A publishing company handling pop, rock, R&B, adult contemporary, four music publishing companies, 10 Times Square Station, New York, N.Y. 10036; 212-935-6188.

MNM Music Group Inc., formed by record producer Nick Martinelli and publishing veteran Herb Moochil. The company comprises Watcoolt. Records, four music publishing companies, Martinelli's independent record productions, and a recording studio. Watcoolt Records is marketed and distributed by Mercury Records, 1410 Second St., Third Floor, Santa Monica, Calif. 90401; 310-383-7006.

## LIFELINES

### DEATHS

Foy Tesler, 60, of massive heart failure, March 13 in Nashville. Tesler was a prominent booking agent and manager who worked with such artists as Kitty Wells, Mel Tillis, and Hank Snow.

Send information to *Lifelines*, c/o Billboard, 1515 Broadway, 11th Floor, New York, N.Y. 10036 within six weeks of the event.

## FOR THE RECORD

Andrew Goldstone is EMI Records Group's new head of college-student promotion. Michael Goldstone, who was erroneously mentioned in a March 26 report on changes at EMI, remains VP of A&R at Epic Records.

The name of Vice Parasi of Stay Tuned Communications was spelled incorrectly in an item in last week's *Billboard*.

The March 19 story on the Academy of Country Music award nominations mistakenly fused two separate honors by defining the Pioneer Award with the criteria used for the Career Achievement Award. The former is given to an outstanding pioneer in country music, while the latter is conferred on an artist who has had fame in prior years and then made a "substantial comeback" in the preceding calendar year.

The Elastic single "Line Up" has sold 25,000 copies to date in the U.S., according to Deceptive Records. An incorrect sales figure was given in the March 19 issue of *Billboard*.

Contrary to information printed in the story on album alternative radio in the March 26 Spotlight on Independent Labels, Andy Partridge is a current member of XTC.

## GOOD WORKS

**SCHOLARSHIP GROUP:** The Commercial Music Educational Foundation, providing scholarships, internships, and music industry jobs for promising youngsters, has established it. It has been co-founded by music industry executives Eddie Ray, who is chairman, and Mike Clark, along with Armstrong Williams, a columnist and radio host in Washington, D.C. CMEF funding is from commercial music organizations, foundations, grants, individuals, and fundraising events. Applications requests and donations may be sent to Michael D. Lewis, 2029 P St. NW, Suite 301, Washington, D.C. 20036. For more info, call Lewis at 202-775-5448.

**A NIGHT FOR CHARITY:** Rod Stewart has added a second concert April 16 to the Arrowhead Fund of Anaheim performance to benefit both the American Red Cross Los Angeles Earthquake Relief Fund and the American Red Cross Orange County Disaster Relief Fund. The event will climax his nine-month world tour called "A Night To Remember." For more info, call Paul Friedreich at 213-779-5500 or Alan Bendheim at 213-679-9625.

**MANCINI'S 70TH:** "A Tribute To Henry Mancini: A 70th Birthday Party," being held at UCLA April 19, will benefit the UCLA Center for the Performing Arts and the Los Angeles County High School for the Arts,

including a Henry Mancini Endowment Fund and Henry Mancini Young Music League. Guest stars set to pay tribute to the composer/conductor include Luciano Pavarotti, Julie Andrews, Quincy Jones, Davy Moore, John Williams, and Andy Williams. For more info, call Linda Dorozer or Rita Rosenberg at 213-445-4459.

**BOLTON YALE BENEFIT:** Michael Bolton and the 40-plus members of the Orchestra of New England will appear at Yale University's Woolsey Hall April 22 to benefit the Michael Bolton Foundation, which exists to assist children and women at risk. "Bolton's performance is under the aegis of Yale's Hendon Fellowship Fund, which supports the educational program for Yale's residential Colleges by arranging opportunities for students to meet representatives of government, the arts, professions, and business. For more info, contact Fran DeFoe at Columbia University's media department at 212-853-5784.

**ACT OF PRESERVATION:** A portion of the proceeds from David Arkenstone's new Narada album, "Another Star In The Sky," will benefit the San Francisco-based Rainforest Action Fund. Marked on the disc, "Under The Canopy," reflects Arkenstone's own interests in preserving tropical rainforests. For more info, call Sue Schrader at 414-961-6550.

# Pro Audio



Saving The Best For Last, A&M superstar Sting joins Mercury pop diva Vanessa Williams for a guest vocal on Sting's "Sister Moon," which Williams is covering on her upcoming album, scheduled for summer release. The two are shown behind the board at New York's RPM Studio.

## AUDIO TRACK

### NEW YORK

**GUNS N' ROSES** member Gilby Clarke has been mixing his upcoming release for the label at River Sound. Engineering the sessions were Steve Thompson and Michael Barbiero. Atlantic artist Roberta Flack is working on her upcoming album at Duplex Sound. Jerry and Katreece Barnes are producing the tracks, while Dana Mars engineers behind the MCI 500 console; Grant Dinkins is assisting.

The crew at John Albert Sound Design recently completed audio production for *Play* Magazine's 20th Anniversary Special, which aired March 7 on ABC.

Producers Carl Starcken and Evan Rogers have been working with Warner Bros. act X-Girlfriend at Quad Studios. The cast album of the Broadway show "She Loves Me" was recently recorded and mixed at the Magic Shop. Executive producer Bruce Kimmel worked with producer Robert Sher. Steve Rosenthal engineered the sessions behind the vintage New wraparound console; Joe Warda assisted.

### LOS ANGELES

**VIRGIN RECORDING ARTIST** Danny Tate was recently at Encore Studios working with producer Pete Anderson. David Leonard engineered on the 76-input SSL G-series console with Ultimotion; David Beantancourt assisted.

Barry Manlow was being worked at CMS Digital with engineer Robert Vossigen on digital editing for the upcoming "Thumbelina" soundtrack. At Track Record, country/folk artist Coco Daniel has been recorded on an upcoming EP with producer/engineer David Eaton; John Morria assisted.

PolyGram recording act Lighter Shade Of Brown was recently at Paramount Studios mixing its new single, "Hey DJ," with producer

Stoker and assistant Helik Hadar. At Westlake Studios, A&M artist Dina Carroll was recently in with producers Goulshock and Karlin recording "Ain't No More." The producers worked behind the Neve V3 console. Also at Westlake, producer Sir Jinx was recently in working on a remix with LaFace recording artist Toni Braxton. Marvin Morris engineered the sessions behind the Neve VR-72 console, while Charlie Essers assisted.

### NASHVILLE

Steve Wonder was in town producing Warner Bros. group Take 6 at Sixteenth Avenue Sound. Wonder also contributed vocals to the project, which was engineered by Eric Prestigiacchi.

RCA artist Ruby Lovett was recently at the Sound Emporium, working with producer Garth Fundis on her debut for the label. Fundis worked behind a Neve console. Giant recording artist Chad Mullins has been putting finishing touches on his label debut at Woodland Digital with producer Tom Collins. Eric Prestigiacchi engineered the sessions.

Mastertones recently played host to MCA artist Vince Gill, who was in mixing his upcoming album. Engineer John Guss worked with the new AT&T DISIG Digital Mixer Core on the SSL 6064 E with G computer. Tony Brown produced the project.

### OTHER LOCATIONS

Maripartivale/MCA recording act Jimmy Buffett recently finished recording his upcoming project at New River Studios in Fort Lauderdale, Fla. Russ Kunkel produced the sessions and Rob Eaton engineered, with the assistance of Riley J. Connell and John Van Steenlandt.

Please send material for Audio Track to Peter Cronin, Billboard, 49 Music Square West, Nashville, Tenn. 37203; fax: 615-320-0454.

## HMG Offers Indie Labels CD Vision One-Stop Service Is Duplicator's Latest Venture

BY PAUL VERNA

**NEW YORK**—Duplicator Hauspage Manufacturing Group is undergoing one of the busiest periods in its 30-year history, having recently diversified into the CD business for public and industrial negotiations for a merger with an undisclosed partner.

The company also is trying to maximize its business with independent record labels by offering them a one-stop service for CDs, cassettes, videos, packaging, warehousing and distribution, according to Steven D. Grant, director of marketing and sales development for the Long Island, N.Y.-based company.

This service, called CD Vision, is aimed at labels like Marbus, Cherry

Lane's Guitar Recordings, Profile, and Westlake rather than larger HMG clients like PolyGram's Motown and A&M labels and BMG's Arista Records.

Grant says, "The small label doesn't want to deal with three or four different vendors. CD Vision condenses all services under one roof—not only the replication of the disc, but also, using the same DAT master, we can do their audiocassette duplication right away. That saves them time and money, because they don't need two masters."

Grant adds that HMG also accommodates Sony's 1650 U-Matic digital masters, the most commonly used CD mastering format, as well as Sony's own magneto-optical-based PCM-9000 system, touted as a replacement for 1650.

Because CD Vision also encompasses video duplication, printing, packaging, fulfillment, inventory, and warehousing, labels "can do business with HMG under the CD Vision service and have everything taken care of," according to Grant. "They don't have to store product or worry about manufacturing and shipping. All they have to do is sign the act and sell the product."

HMG's move into the CD arena has been successful so far, according to Grant. He says the company has four lines running, capable of outputting 16 million discs per year. By summer, HMG will have almost doubled its CD capacity, with eight lines and a potential annual yield of 30 million units. The company also is about to begin CD-ROM and CD-I replication, according to Grant.

Growth has come at a price for HMG, however. In the six months ended Jan. 30, net sales rose 12% to \$28.8 million, compared with \$25.7 million for the comparable period the year before, according to a March 17 financial statement. In the quarter ended Jan. 30, net sales increased by 9.4% to \$13.9 million, from \$12.7 million in the same quarter in 1993.

But while sales were up in the past two quarters, net earnings for the six-month period were down to \$421,600 from \$1.57 million in the period ending Jan. 24, 1993. In the latest quarter, HMG experienced a net loss of \$85,751, compared with net earnings of \$951,225 for the comparable three-month period last year.

Similarly, gross margins were down to \$6.60 million for the six-month period from \$6.77 million the year before, and to \$2.79 million for the latest quarter from \$3.15 million in the comparable prior-year period.

In the statement, HMG chairman and CEO George Fishman attributed

(Continued on next page)

## WSG Connects Int'l Studios Convenience, Prestige Attract Members

The busy signal at the other end of Chris Stone's line is good news for the studio industry. As founder of the World Studio Group—an international consortium of high-end recording facilities—Stone's new service—Stone's goal is to encourage cross-bookings between member studios, of which he takes a small cut.

The WSG concept is simple: Studios pay an annual fee of \$1,000 to participate (membership is by invitation only), plus 10% of bookings referred to them by other WSG members. WSG then splits that 10% commission 50/50 with the referring studio, according to Stone.

Not a profit-making venture ("I make my living consulting," says Stone), WSG is, rather, an elite club of top professional facilities around the globe. Besides the benefits of cross-bookings, studios reap the intangible rewards of saying they're "World Studio Group members," according to Stone.

Among the American facilities on the WSG are A&M and Conway in Los Angeles, Arden in Memphis, Audio Resource of Honolulu, Seattle's Bad Animals, Nashville's Mastertones, Prince's Paisley Park complex in Minneapolis, and Bearsville Studios in Bearsville, N.Y. Outside the U.S., members include MG Sound in Vienna, Hilton Sound in London, Studios Gillespie Telle in Paris, Dublin's Windmill Lane Recording, Capri Digital Studios in the Italian island of Capri, Tokyo's Hitokuchi-Zaka, and BOP Recording Studios in Bophuthatswana, South Africa.

WSG has brokered bookings recently at many of these facilities. Prince spent the month of November 1993 at Gillespie Telle (with support services provided by rental specialist Hilton Sound's London HQ and Paris operation); Duran Duran recorded at Windley Park; Geffen set Blue Murder at Hitokuchi-Zaka; Deep Purple recorded live at Bud-

okan; Austrian band STS at Capri Digital, referred by MG Sound; A&M act Allgood with Remote Recording Services of Philadelphia, a new WSG member; and German versions of Prince material were translated and recorded at Sound Studio N in Cologne, Germany.

With remote facilities already in the ranks, mastering houses likely will join the WSG fold within 60 days, diversifying the group beyond its core studio membership. Stone says, "We're now being asked to start a mastering room division, because with [the advent of] 20-bit mastering, many record labels are redigging their archives, and there seems to be a problem of trust between countries. They need a central organization like ourselves who can talk to the record companies about a particular mastering facility and say 'they're OK.'"

(Continued on next page)



At "Destiny's Gate," Warner Bros. recording artist Tah Hinojosa was recently at Nashville's Loft and Austin's Cedar Creek Studios working on her upcoming project, "Destiny's Gate," scheduled for May 10 release. Produced by Warner Bros. Nashville president Jim E. Norman, the album features notable players like Bleck Fele, Stuart Duncan, Marvin Dymally, and Matt Rollings. Shown from left, are Loft engineer Bob Tassi, Norman, and Hinojosa.

## EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry.

## GERMANY

**BAUER STUDIOS** in Ludwigslburg, Germany's oldest private recording studio, is the first facility to use the Sonic Solutions MediaNet high-capacity data highway, and has been running two Sonic Systems successfully on the network since their installation in January. The systems share a 10-hour stereo disc capacity and No Noise software.

New Capricorns are being built for

Bayerische Rundfunk in Munich and Austrian broadcast corporation ORF. ZDF Television in Mainz has installed an AMS Logic 2. Other German broadcast Capricorn owners include Südwestfunk, WDR, Hessischer Rundfunk, and Sueddeutsche Rundfunk.

## UK

**IAN MACLAY** has been appointed managing director of Air Studios, established in 1970 by **George Martin**. The facility moved to its present location at Lynghurst Hall in Hampstead, London, at the beginning of last year, and is jointly owned by Chrysalis

Group and Pioneer. Maclay, previously MD of IMG Artists, has a track record in classical and contemporary music and was MD of the Royal Philharmonic Orchestra for 10 years.

"During my time at IMG and RPO, I greatly enjoyed making recordings, finding the whole process extremely satisfying," says Maclay. "Given the wonderful facilities at Air, coupled with George Martin's tremendous reputation, I am confident that I can attract orchestras and artists out of the drafty church halls where they generally record to Air Studios."

Fourteen months after Mitsubishi closed shop on pro audio, its PD-format

digital machines are still selling. MITS International, a distribution company set up by former Mitsubishi sales director Adrian Bailey, recently sold TRC2 rack machines to Europa Studios and EMI Studios in Sweden, Audio Equipment in Italy, and Glasshouse Productions and Hill Sound in the UK. The expanding interest in 24-bit recording has given a new lease on life to the X8620 30-bit machine, which has been sold by Hill Sound in the UK. The expanding interest in 24-bit recording has given a new lease on life to the X8620 30-bit machine, which has been sold by Hill Sound in the UK. The expanding interest in 24-bit recording has given a new lease on life to the X8620 30-bit machine, which has been sold by Hill Sound in the UK.

"While stocks of both models X860 and X8620 are not bottomless, there is enough to meet demand for the rest of the year," says Bailey.

## ITALY

**MACHINE CONTROL** and synchronization specialist Audio Kinetics has shipped the last Q-Loock synchronizer unit to Italian broadcaster RAI, ending 15 years of production that totaled more than 2,000 units. The unit won the Queen's Award for Export for Best Achievement in 1986 for its automated audio sweetening in the late '70s.

"As one of the first industrial products to use micro-processors and distributed processing, Q-Loock broke new ground back in 1978 in terms of performance, reliability, and facilities," says Audio Kinetics MD **Ian South-**

## FINLAND

**TEAK**, the installing QSC Audio of Finland, is installing QSC Audio's (QSCCon) "Heaven And Earth" film room control system in the VAS Theatre—the university's "training theater," ranked among the best in Europe. EX Series amps will power an eight-channel surround and delay Digimax system with six channels of on-stage monitoring. FOH desk is a 32-channel Midas XL3.

## FRANCE

**FOREIGN-LANGUAGE** Dolby Stereo mixes of Warner Bros. "Heaven And Earth" film were achieved using Doisy's AudioFax AC-2 technology and ISDN lines. Sonodi Studios in Paris, Eabelsberg in Berlin, and Invision in Rome, and Day in Barcelona installed ISDN lines and the AudioFax to send foreign mixes of the film to Skywalker Sound in Santa Monica, Calif. The process enabled film director Oliver Stone and sound supervisor Bill Brown to approve all mixes instantly.

## Billboard.

## STUDIOACTION™

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAR. 26, 1994)

| CATEGORY  | HOT 100   | R&B  | COUNTRY   | RAP  | DANCE-SALES  |
|---|---|--|---|--|--|
| TITLE<br>Artist/<br>Producer<br>(Label)                   | THE SIGN<br>Ice Cube/<br>Jarr, Pop,<br>Cokor,<br>(Arista) | BUMP & GRIND<br>R. Kelly<br>(Jive)   | NO DUBBT<br>ABDULE T.<br>Neal McCoy/<br>B.Beckett<br>(Atlantic) | PLAYER'S BALL<br>Dukinzo Jaggz/Dog/<br>Dr. Dre<br>(Interscope) | GIN AND JUICE<br>Darius Ross/<br>Barry Goldberg                  |
| RECORDING<br>STUDIO(S)<br>Engineer(s)                     | CHERIDN<br>(Stockholm,<br>Sweden)<br>Dennis Pop           | CHICAGO<br>RECORDING<br>CDMPANY<br>(Chicago, IL)<br>Peter Mokran                 | DMINSOUND<br>(Nashville)<br>Pete Greene                         | BOSSTDWN<br>(Atlanta, GA)<br>Neal Pogue                        | VILLAGE<br>RECORDER<br>(Los Angeles)<br>Barry Goldberg           |
| RECORDING<br>CONSOLE(S)                                   | Soundtracs Gade   | Neve VR 72   | Tident A<br>Range   | SSL 4000 G   | SSL 4000E  |
| MULTITRACK/<br>2-TRACK<br>RECORDER(S)<br>(None Reduction) | Sony APR24  | Studer A827  | Studer A800   | Studer D820  | Studer A820  |
| STUDIO<br>MONITOR(S)                                      | Fountain  | Lakeside/TAD   | Tannoy LGM<br>Yamaha NS10                                       | Genelec 1035A  | Yamaha NS10<br>JBL w/ TAD  |
| MASTER TAPE   | 3M 996  | 3M 996   | Ampex 499   | Ampex 467  | Ampex 499  |
| MIXDOWN<br>STUDIO/<br>2-TRACK<br>Engineer(s)              | CHERIDN<br>(Stockholm,<br>Sweden)<br>Dennis Pop           | CHICAGO<br>RECORDING<br>CDMPANY<br>(Chicago, IL)<br>Robert Kelly<br>Peter Mokran | SOUNDSTAGE<br>(Nashville)<br>Pete Greene                        | BOSSTDWN<br>(Atlanta, GA)<br>Neal Pogue                        | LARRABEE WEST<br>(Los Angeles)<br>Chris Taylor<br>Barry Goldberg |
| CONSOLE(S)  | Soundtracs  | SSL 4064<br>With Utilimation   | SSL 4000 G<br>Computer  | SSL 4000G  | SSL 4068E  |
| MULTITRACK/<br>2-TRACK<br>RECORDER(S)<br>(None Reduction) | Sony APR24  | Studer A827  | Mitsubishi X-850  | Studer A820  | Studer A800  |
| STUDIO<br>MONITOR(S)                                      | Fountain  | Lakeside/ TAD  | Hidley W/<br>TAD  | Genelec 1035A  | Yamaha NS10<br>Augsperger<br>Custom                              |
| MASTER TAPE   | 3M 996  | 3M 996/DAT   | Ampex 467   | 3M 996   | Ampex 499  |
| MASTERING<br>(ALBUM)<br>Engineer                          | STERLING<br>SOUND<br>Jose Rodriguez                       | HIT FACTORY<br>Tom Coyne   | GEORGETOW<br>MASTERS<br>Denny Parcell                           | HIT FACTORY<br>Chris Gettinger                                 | BERNIE<br>GRUNDMAN<br>Bernie Grundman                            |
| PRIMARY CD<br>REPLICATOR<br>(ALBUM)                       | BMG<br>Manufacturing                                      | BMG<br>Manufacturing   | WEA<br>Manufacturing  | BMG<br>Manufacturing   | WEA<br>Manufacturing   |
| PRIMARY TAPE<br>DUPLICATOR<br>(ALBUM)                     | BMG<br>Manufacturing                                      | BMG<br>Manufacturing   | WEA<br>Manufacturing  | BMG<br>Manufacturing   | WEA<br>Manufacturing   |

© 1994, Billboard/SPC Communications. HOT 100, R&B & Country appear in this feature each time. Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear at rotation.

utes the downs to the costs of adding sales personnel, opening a West Coast office, and starting up the CD operation.

Fishman also cites such factors as "continued penetration of new markets, increased compensation for executive and non-executive employees, one-time consulting fees and expenses related to becoming a public company, and strengthening the balance sheet reserve resulting from a customer's bankruptcy."

Those extraordinary expenses totaled \$512,000 after taxes in the last quarter, according to Fishman.

For the six-month period ended Jan. 30, expenditures associated with the same factors totaled approximately \$900,000 after taxes, Fishman added.

Additionally, HMG converted \$4.4 million of subordinated debt into preferred stock in January of this year, resulting in a total burden of \$473,000 for the most recent quarter, according to the statement. Furthermore, costs associated with the early retirement of debt during the first fiscal quarter added

\$842,000 to the list of extraordinary expenditures during the six-month period.

"The quarterly results were further exacerbated by a delay resulting from the technical problems encountered in bringing a highly complex system on line," says Fishman, referring to the incorporation of CD replication machinery.

However, HMG has overcome these hurdles, Fishman says, and is now forecasting a return to profitability once its CD operation shifts into high gear later this year, and once its CD-ROM and CD-i business is getting going.

In the meantime, HMG is maneuvering to join forces with an undisclosed corporate partner, according to a separate statement issued March 17. In it, Fishman hints at a "unique merger" that would create significant opportunities for the combined entity to provide more multimedia services.

No details of this venture were available at press time.

## WSG CONNECTS INT'L STUDIOS

(Continued from preceding page)

WSG maintained a highly visible presence at the recent 1986 annual Audio Engineering Society convention in Amsterdam, where it announced its 40th member and distributed a directory of its members, complete with four-color photography and studio specs. The booklet was published by Pro Sound News Publications with WSG, and was

sponsored by Ampex, Audio-Tech, Technics, Focusrite, and PSN.

Stone, who co-founded the famous Record Plant studios a quarter-century ago and has long since sold his stake in the company, says WSG membership should reach 50 by June. That should keep the phones ringing off the hook.

PAUL YERNA







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## BOLTON

(Continued from page 11)

quality—"I'm also relating to them in a way that can make a lot of men feel inadequate. They feel like they're not in on the conversation. It's almost like somebody sitting next to you and speaking French to her, and you're not really sure what they're saying."

Sony, which hosted a reception for Bolton on Sydney Harbor and presented him with a slew of gold and platinum awards for catalog sales totaling \$16 million Australian (\$11.3 million), approached his promotion with military precision. The breakthrough came after a certain degree of radio and public resistance. Some of the singer's biggest American hits, such as "When I'm Back on My Feet Again" and "When A Man Loves A Woman," did not connect at all Down Under (although the latter classic was a hit for local hero Jimmy Barnes). However, a turnaround came in 1990, when "Soul Provider" topped the national album chart and "Time Love And Tenderness" and "Timeless—The Classics" reached No. 11 and No. 7, respectively.

"We've been working hard as a substitute Michael Bolton as an established Australian since 'The Dock Of The Bay' went top three back in 1968," says Sony CEO Denis Handlin, "and all we've really lacked is having him here to display the passion of his music first hand. Now that that's happened, we can really move into top gear, like we did with Billy Joel a lot of years back. The next tour should be a monster." Bolton's tour continued in the Asian region with performances in Hong Kong, Tokyo, Osaka, Manila, Bangkok, Jakarta, and Singapore.

## LATIN NOTAS

(Continued from page 11)

Antonio, boasts a stellar musical line-up featuring Asela At The Wheel, Selena, Emilio Navaira, plus ex-Texas Tornados Freddy Fender, Carlos Jimenez, and Greg Meyers. The event is being produced by Refugee Management Inc. and Paramount-Pace Systems. • The fabulous video of Lou Bega's "Cautious" "Matao" topped MTV Latin's top 20 countdown two weeks ago.

**BRAZIL RELEASE UPDATE:** Just recorded on BMG U.S. Latin, Roberto Costa's latest album, "O Sorriso Do Gato De Alice." Costa is slated to make his South Florida debut Saturday (2) as co-headliner with Gilberto Gil. The pair will perform at Miami Beach's Jackie Gleason Theater of the Performing Arts... Brazil's versatile trio Paralamas has concluded recording on its latest Portuguese- and Spanish-language album, due out sometime in May. Roxxy Music's former axeman Phil Manzanera produced... Due out in mid-May on Elektra is "Tropicsia 2" by Gil and Caetano Veloso. Also set for release June 7 on Atlantic Jazz is Gil's acclaimed live acoustic album titled (rather unimaginationly) "Acoustic."

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## Prep Services Keep Material Flowing Subscribers Say They're Not Just 'Cheat Sheets'

■ BY CARRIE BORZILLO

LOS ANGELES—To the hundreds of air personalities who don't use them, show prep services might seem like a "cheat sheet" for jobs with little time on their hands, or those who lack creativity. But to the jocks who do use them, including some of the most celebrated personalities in the business, show prep services are an invaluable resource not only for one-liners and parody songs, but also for idea starters and networking opportunities.

Charlie Tuna from sports talk KMPG Los Angeles, Ichabod Caine from country KRPM Seattle, and the Byrd from album rock KSHE 2. The lists are among the many personalities from every format and daypart that subscribe to such services.

Some jocks have even found there is money to be made in launching their own show prep services.

In addition to comedy bits, WOR-AM FM Omaha, Neb., morning man Don Glaze's The Biz Network offers such hard-to-find phone numbers as Jay Leno's home number. The year-old daily computer service, like many such services, also offers promotion ideas, job openings, and a bulletin board for subscribers to send messages to each other.

Kidd Kradick, morning man at KIKS Dallas, started his service, Bit By Accident, "by accident" in 1990. "I pretty much had a certain level of disdain for many of these services. Most of them are done half-assed," he says.

Kradick and a crew of show prep services as KKLQ (Q106.7) San Diego jocks Jeff and Jer and KSOL (Wild 107) San Francisco morning man Maxwou Muller used to pass around ideas via computer until it caught on to the degree that Kradick thought he could make some money from the informal networking. In 1991, he began offering Bit Board commercially, getting it toward high-profile shows such as KJLJ Los Angeles' Rick Dees and WPLS New York's Scott Shannon and Todd Pettingill. Bit Board 2, geared toward the 25-34 demo, and Bit Kicker, geared toward country stations, soon followed.

These services are meant to be

used as tools for jocks rather than as a substitute for creativity, says American Comedy Network AE Adrienne Munoz, whose company specializes in show prep services.

Glaze agrees. "I don't think this kills creativity or spontaneity," he says. "This is not one-liners. This gives a jock a good idea of what's going on in the country, and enables him to adapt it to his market."

David Evjen, manager at KNEV Reno, Nevada, and president of the faxed show prep service Bit-man, says few of his subscribers are completely dependent on his faxes for material. "They use them to supplement what they do. As long as they do that, they're still being creative," he says.

Some users, however, are lazy and use the bits as is, says Ben Stevens of Stevens and Grindin's Daily Comedy Exclusive.

Although jocks pay to be part of the business, in some cases they are also required to contribute to them. "The Biz Network" requires its 25-30 subscribers to pay \$275 a year and also to input one page each week of bits, ideas and material. In return, subscribers can download everyone else's reports and also receive the Bit Network Newsletter.

"It's like a brainstorming session ... to find ways to fill four hours every day," says Glaze. "It's like having a writing staff."

The 6-year-old Bitman, on the other hand, is a weeknight fax service written solely by Evjen, who likens the material to Jay Leno's monolog. The facts contain material that Evjen has used successfully on the air, in addition to some he has not yet tried. Evjen says that some subscribers, who buy the service for \$300 a year, say Bitman is "worth it for just one bit off the sheet."

ACN and Stevens and Grindin's Daily Comedy Exclusive offer services on CD. However, not all the bits on the disc are fully produced. Some are partial bits to which the jock needs to add.

For 17 years, ACN has offered 10 bits a week as well as a newsletter that suggests how to use the bits and a rundown on what to expect in the

coming week. Staffers and some freezers could make the material for 200 subscribers. The network uses an open rate card based on Arbitron ratings.

Stevens and his wife, Joy Grindin, whose show is part of All Star Radio, have been offering their service on a barter basis for 10 years. The CD contains 35 comedy tracks, issued twice a month, accompanied by a four-page newsletter. The first 25 tracks include complete, fully produced music beds, jingles, and comedy drops. The remaining tracks are comedy elements to which jocks must make additions. Stevens and Grindin compile the material, which goes out to 455 subscribers.

Jocks say the services are useful  
(Continued on page 69)



Top Honors. Spanish network Cadena Radio Centro recently won the Golden Mike Award for best radio network news service with its investigative program on Mexicans crossing the U.S.-Mexico border, at Tijuana. From left are CRC ND Antonio Gonzalez, CRC president Barrett Alley, and CRC GM Richard Santiago.

## Upstart Australian Station Makes Waves Forced Off The Air, Amateurs Gain Media's Support

■ BY GLENN A. BAKER

MELBOURNE—If it weren't so real, and if it weren't taken so seriously by so many people, a radio battle brewing here might seem more like fodder for a classic teen angst film script.

Picture the scene: A bunch of high-spirited kids decide to start their own radio station to play their favorite music; the adventurous station becomes an overnight sensation, scooping up every teen who hears it; survey figures show the station outrating the top FM rock broadcasters; the heavy hand of authority steps in and forces the station off the air; and the popular press rallies to the aid of the plucky kids, turning the tussle into national prime-time news.

Even for a film script, might be far fetched. As a real-life scenario, however, it has shaken up Australian radio and caused the community to question strict government controls over broadcasting and restrictive teen playlists.

HITZ-FM came into being three months ago, in a dispute over office building in the Melbourne suburb of Moorabin, as a community station on a 90-day transit permit, the kind traditionally extended to test equipment in established community recognition. It was staffed by amateur, unpaid volunteers, all under 30, and adhered to a charter based upon a survey titled "Buy Your Own Radio Station," conducted in record stores and schools during the past three years. The station eschewed test broadcasts, went into full operational mode from day one, and programmed dance music—much of it requested over the five constant "radio hot" phone lines into the local studio set.

The station gave around-the-clock airtime to the sort of new acts which, if played at on commercial stations, are hidden

away in the evening hours. With hard rock and even grunge receiving just nodding acknowledgment, HITZ-FM went for the transient teen threat via the likes of Cut'n'N' Mix, DJ Saff, M-People, East T, Robin S., Tom Campbell, and EYTC, all blitzing away at up to 130 beats a minute.

With the exception of a few hundredifiers and stickers, the station relied primarily on word-of-mouth for promotion.

It all seemed rather remote to the "real" radio stations until the release of the most recent AGB

*'HITZ is new and fresh and run by the youths themselves'*

McNair ratings survey, which saw the station leap from 1.8% to 16.1% in the 10-17 demographic, and 3.3% to 12.6% in the 18-24 zone, actually outrating such incumbent giants as FOX-FM.

But these astonishing ratings could not save HITZ-FM when its 90 days were up March 11. Although a 30,000-signature petition pleading for an extension was presented to the Australian Broadcasting Authority, and the body was lobbied by the hosts of current-affairs TV shows, various public figures, and editorial writers from major daily newspapers ("The federal government should tune into what the voice of youth is saying," noted one), broadcasting minister Michael Lee did not exercise his power to intervene in the matter and order the permit extended.

This may well be related to formal opposition to such an extension from FARB, the commercial broadcasters' industry association.

Lee Simon, PD of Melbourne's top-rated FM rock station, 3MMM-

FM, has said, "Commercial radio stations have to pay millions of dollars to secure a license to broadcast. The question that needs answering is: Can radio stations operating under a commercial broadcast license be said to be on a level playing field with community radio stations which can attract similar levels of revenue without the in-built outgoing and ongoing costs?"

Rhys Holleran, GM of high-rated FM pop station TTFM, adds, "If you want to be a commercial broadcaster, you should be, but all the requisite responsibilities that go along with being a commercial broadcaster should be adhered to."

Unless the broadcasting minister bows to popular opinion and orders a permit extension, HITZ-FM cannot secure another 90 days of airtime until the end of the year, and cannot be considered for a full commercial license until the end of 1995. Even then, it would have to compete with needy-care applications from remote areas.

But station manager Anton Vandereley does not have that sort of patience. "We've proven that this service is needed," he says. "I just hope that we are not merely offering the market research for someone else, at the expense of a lot of hard work from the volunteers at HITZ-FM."

The record labels also are hoping for a reprieve for the station. Mushroom Records head Michael Guimri is among those who have lent their support. "HITZ has glaringly showed the frustration of the existing radio formats," he says. "HITZ is new and fresh and run by the youths themselves."

Assistance in writing this story was provided by Nus Te Koha and Katherine Tulick.



Taking The High Road. Sass Jordan, talking up her MCA rock single "High Road Easy," stands in for a taping of Gold Satellite Network's "Rockline." Pictured, from left, are "Rockline" host Steve Dowling; Jordan; "Rockline" producer Jim Villanueva; and bassist Tony Reyes.





## Album Rock Tracks™

Compiled from a national survey of 40 radio stations by Broadcast Data Systems' Radio Tracks service. 110 shows were stations an electronically monitored 24 hours a day, 7 days a week. Single songs were sampled by number of detections.

| WEEK | LAST WEEK  | WEEKS ON CHART | PEAK POSITION | TRACK TITLE                          | ARTIST                         |
|------|------------|----------------|---------------|--------------------------------------|--------------------------------|
|      |            |                |               | <b>*** No. 1 ***</b>                 |                                |
| 1    | 1          | 2              | 8             | <b>NO EXCUSES</b>                    | ALICE IN CHAINS                |
| 2    | 1          | 12             | 17            | <b>DEVICES ARE WILD</b>              | AEROTHYM                       |
| 3    | 4          | 5              | 14            | <b>THE CALLING</b>                   | YES                            |
| 4    | 3          | 14             | 14            | <b>MR. JONES</b>                     | COUNTING CROWS                 |
| 5    | 5          | 20             | 3             | <b>HIGH HOPES</b>                    | SAMMY HAGAR                    |
| 6    | 7          | 6              | 5             | <b>SPIDERMAN</b>                     | SOUNDGARDEN                    |
| 7    | <b>NEW</b> | 1              | 1             | <b>** AIRPOWER/HOT SHOT DEBUT **</b> | <b>*** NO. 1 ***</b>           |
| 8    | 8          | 14             | 4             | <b>BREAKAWAY</b>                     | ZZ TOP                         |
| 9    | 6          | 6              | 7             | <b>HIGH ROAD EAST</b>                | SASS JOHNSON                   |
| 10   | 9          | 13             | 6             | <b>NORWOOD'S HERO</b>                | RUSH                           |
| 11   | 11         | 7              | 19            | <b>LOW</b>                           | CRACKER                        |
| 12   | 15         | 16             | 6             | <b>HARO ACT TO FOLLOW</b>            | BROTHER CANE                   |
| 13   | 12         | 11             | 6             | <b>HOOGLAND'S HOLIDAY</b>            | MOTLEY CRUE                    |
| 14   | 18         | 22             | 5             | <b>BACK PUPPETS</b>                  | MEAT PUPPETS                   |
| 15   | 10         | 4              | 16            | <b>ALL APOLOGIES</b>                 | DIRTY                          |
| 16   | 16         | 23             | 6             | <b>TOO COLD IN THE WINTER</b>        | CRY OF LOVE                    |
| 17   | 13         | 12             | 5             | <b>SHE'S MY MACHINE</b>              | DAVID LEE ROTH                 |
| 18   | 14         | 9              | 10            | <b>DAT IN THE SUN</b>                | PETER FRAMPTON                 |
| 19   | 17         | 10             | 18            | <b>YOU LAREY JOE</b>                 | CANDICE HOON                   |
| 20   | 20         | 19             | 12            | <b>MYNNA JANE'S LAST DANCE</b>       | TOM PETTY & HEARTBREAKERS      |
| 21   | 21         | 17             | 23            | <b>DAUGHTER</b>                      | PEARL JAM                      |
| 22   | <b>NEW</b> | 1              | 1             | <b>WAKE UP WITH A MONSTER</b>        | CHEAP TRICK                    |
| 23   | 30         | 37             | 4             | <b>OBSCENT</b>                       | PEARL JAM                      |
| 24   | 22         | 18             | 11            | <b>CREEP</b>                         | STONE TEMPLE PILOTS            |
| 25   | 32         | 39             | 3             | <b>DISARM</b>                        | SMASHING PUMPKINS              |
| 26   | 24         | 26             | 8             | <b>RIDE THE TIDE</b>                 | THE SCREAMIN' CHEETAH WHEELIES |
| 27   | 27         | 29             | 22            | <b>FOUR OUT ABOUT YOU</b>            | GIN BLOSSOMS                   |
| 28   | 25         | 28             | 20            | <b>MOTHER</b>                        | DANZIG                         |
| 29   | 19         | 15             | 9             | <b>BOX OF MIRACLES</b>               | BAREFOOT SHERMANS              |
| 30   | 23         | 31             | 12            | <b>ANIMAL</b>                        | PEARL JAM                      |
| 31   | 26         | 30             | 23            | <b>BAD THING</b>                     | CRY OF LOVE                    |
| 32   | 33         | 34             | 6             | <b>PRISON SEX</b>                    | TOOL                           |
| 33   | 40         | —              | 2             | <b>SHINE</b>                         | COLLECTIVE SOUL                |
| 34   | 34         | 36             | 7             | <b>BE LIEVE</b>                      | OIG                            |
| 35   | 37         | —              | 2             | <b>LOVE SNEAKING UP ON YOU</b>       | BONNIE RAITT                   |
| 36   | 29         | 31             | 20            | <b>LONG FIRE</b>                     | RUSH                           |
| 37   | 36         | —              | 2             | <b>WE ALL FALL DOWN</b>              | BLUE MURDER                    |
| 38   | <b>NEW</b> | 1              | 1             | <b>EVERY GENERATION...</b>           | <b>** AIRPOWER **</b>          |
| 39   | <b>NEW</b> | 1              | 1             | <b>MMM MMM MMM MMM</b>               | <b>CRASH TEST DUMMIES</b>      |
| 40   | 38         | 35             | 23            | <b>AMAZING</b>                       | AEROTHYM                       |

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airplay ascertained from most reports which station 1900-1999. © 1994 Billboard/BSG Communications.

## Album Rock Recurrent Tracks

| WEEK | LAST WEEK | WEEKS ON CHART | PEAK POSITION | TRACK TITLE                    | ARTIST              |
|------|-----------|----------------|---------------|--------------------------------|---------------------|
| 1    | 1         | 1              | 24            | <b>FLY</b>                     | STONE TEMPLE PILOTS |
| 2    | 2         | 3              | 19            | <b>PLACE PIPE</b>              | CRY OF LOVE         |
| 3    | 3         | 4              | 17            | <b>ARE YOU GONNA GO MY WAY</b> | LENNY KRAVITZ       |
| 4    | 4         | 2              | 15            | <b>NO RAIN</b>                 | BLIND MELON         |
| 5    | 5         | 19             | 5             | <b>HEY JEALOUSY</b>            | GIN BLOSSOMS        |
| 6    | 6         | 6              | 36            | <b>HARD TO HANDLE</b>          | THE BLACK CROWS     |
| 7    | 7         | —              | 39            | <b>BAD AS THE BONE</b>         | GEORGE THOROGOOD    |
| 8    | 8         | 9              | 22            | <b>GOT NO SHAME</b>            | BROTHER CANE        |
| 9    | —         | —              | 53            | <b>EVEN FLOW</b>               | PEARL JAM           |
| 10   | —         | —              | 19            | <b>CRIV'N</b>                  | AEROTHYM            |

Recounts are titles which have appeared on the Album Rock Tracks chart for 26 weeks and have remained there the full 26.

## Radio

## Spanish Lets Jockey For Stations

LOS ANGELES—Competition among 24-hour Spanish-language networks is at an all-time high. Cadena Radio Centro, Satellite Radio Bilingue, and Radio Labio all are vying for a limited number of Spanish radio stations.

The eldest of the three is Cadena Radio Centro, which bowed in 1987 on



Alley Santiago, president of Cadena Radio Centro, says the network has Golden Mike Award for best radio

and the impression that Latinos... under the impression that Latinos... are not interested in debate, just dancing and listening. Those misperceptions are finally being thrown out," he says.

News is the biggest part of both Cadena Radio Centro and Satellite Radio Bilingue. Santiago explains, "It's more essential to Spanish stations than... Anglo stations because this community really needs to stay in touch with back home."

Earlier this year Cadena won the Golden Mike Award for best radio six affiliates. Today the network, which is owned by Mexico's largest radio broadcasting company, Grupo Radio Centro, has 61 affiliates in the U.S. 15 in Guatemala, four in El Salvador, and 12 in Puerto Rico. In California, which is the only Mexican-owned radio company publicly traded on the New York Stock Exchange, offers a mix of contemporary Spanish, regional Mexican, and some salsa music, along with news and specialty programming.

Satellite Radio Bilingue debuted Sept. 10, 1993, and is up to 50 affiliates. (Eight are full time, the rest take between five and 12 hours of programming.) Its musical emphasis is on Mexican folk and Afro-Caribbean rhythms. The network works with Radio Education and other Mexican public broadcasters to bring Mexico's news and views to U.S. audiences.

The newest competitor is Radio Labio, a 24-hour Spanish talk network that bowed Nov. 1, 1993, on 14 affiliates. (Two affiliates take the network full time, the rest take certain daysparts.) The all-talk network claims personalities like Professor Francisco Avelar, whom network president Juan Andres deHaseth calls "our version of Rush Limbaugh."

The growth of Spanish radio in this country during the last three years and the breakdown in agency and advertiser biases against the format's audience have contributed to the growth of the three networks. Cadena Radio Centro GM Richard Santiago says, "The growing presence of Hispanic media alternative to advertisers. Many major agencies have opened up some sort of Hispanic spot, and when the No. 1 station in the No. 1 Hispanic market [KLAX Los Angeles] is a Spanish station, it opens people's eyes. The same occurs with KXTN in San Antonio."

However, Santiago doesn't think there is room for these 24-hour networks. "Even with diversity, there's still a limited amount of Hispanic stations," he says.

Satellite Radio Bilingue PD Samuel Orozco says he hasn't felt the competition yet. "There is a need out there for this type of service," he says. "The competition is not that hard yet, but it's growing fast. Very soon it will be a very competitive market out there."

DeHaseth says he launched the 24-hour talk network, Radio Labio, because it was a "niche in the market that no one has met. People have been



by Carrie Borzillo

network news service, for its investigative piece on Mexicans crossing the U.S.-Mexico border at Tijuana.

Even though the networks are struggling to get more full-time affiliates, each network head is optimistic about the future.

DeHaseth is aiming to get affiliates in the top three markets—Los Angeles, New York, and Chicago—within the first year.

"Our product is as new—it's an educational process with stations," he says. "Many are just so used to music that they're not sure what to make of an all-talk Spanish format."

Orozco says that while most of the affiliates take the network for its news, 15 stations are considering full-time with Satellite Radio Bilingue.

Barrett Alley, president of Cadena Radio Centro, says the network has (Continued on next page)

## Modern Rock Tracks™

Compiled from a national survey of 40 radio stations by Broadcast Data Systems' Radio Tracks service. 32 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Single songs were sampled by number of detections.

| WEEK | LAST WEEK  | WEEKS ON CHART | PEAK POSITION | TRACK TITLE                                | ARTIST                     |
|------|------------|----------------|---------------|--|----------------------------|
|      |            |                |               | <b>*** NO. 1 ***</b>                       |                            |
| 1    | 4          | 10             | 3             | <b>THE MORE YOU IGNORE ME...</b>           | MORRISSEY                  |
| 2    | 1          | 1              | 10            | <b>GOOD</b>                                | TORI AMOS                  |
| 3    | 3          | 4              | 6             | <b>RETURN TO INNOCENCE</b>                 | ENIGMA                     |
| 4    | 2          | 2              | 11            | <b>MMM MMM MMM MMM</b>                     | CRASH TEST DUMMIES         |
| 5    | 5          | 3              | 8             | <b>NO EXCUSES</b>                          | ALICE IN CHAINS            |
| 6    | 6          | 5              | 15            | <b>LOSER</b>                               | BECK                       |
| 7    | 7          | 6              | 5             | <b>13 STEPS LEAD DOWN</b>                  | ELVIS COSTELLO             |
| 8    | 9          | 13             | 16            | <b>DISARM</b>                              | SMASHING PUMPKINS          |
| 9    | 8          | 11             | 8             | <b>LEAVING LAS VEGAS</b>                   | SHERYL CROW                |
| 10   | 12         | 9              | 18            | <b>ALL APOLOGIES</b>                       | DIRTY                      |
| 11   | 10         | 8              | 19            | <b>MR. JONES</b>                           | COUNTING CROWS             |
| 12   | 19         | 25             | 3             | <b>CAN'T GET OUT OF BED</b>                | THE CHARLATANS             |
| 13   | 14         | 16             | 7             | <b>EVERY GENERATION...</b>                 | FURY IN THE SLAUGHTERHOUSE |
| 14   | 11         | 7              | 11            | <b>GET OFF THIS</b>                        | CRACKER                    |
| 15   | 18         | 24             | 3             | <b>LONGVIEW</b>                            | GREEN DAY                  |
| 16   | 16         | 17             | 4             | <b>SPIDERMAN</b>                           | SOUNDGARDEN                |
| 17   | 15         | 18             | 7             | <b>BACKWATER</b>                           | MEAT PUPPETS               |
| 18   | 21         | 20             | 6             | <b>ELDERLY WOMAN BEHIND THE COUNTER...</b> | PEARL JAM                  |
| 19   | 17         | 14             | 25            | <b>LALO</b>                                | JAMES BLAKE                |
| 20   | <b>NEW</b> | 1              | 1             | <b>I'LL TAKE YOU THERE</b>                 | GENERAL PUBLIC             |
| 21   | 13         | 12             | 10            | <b>WATCH THE GIRL DESTROY ME</b>           | POSSUM DIXON               |
| 22   | 22         | —              | 2             | <b>POSSESSION</b>                          | SARAH McLAUGHAN            |
| 23   | 25         | —              | 2             | <b>POSITIVE BLEEDING</b>                   | DIRTY                      |
| 24   | <b>NEW</b> | 1              | 1             | <b>YOU MADE ME THE THIEF OF...</b>         | SINBAD                     |
| 25   | 28         | —              | 2             | <b>CUT YOUR HAIR</b>                       | PAYMENT                    |
| 26   | 24         | 22             | 23            | <b>TODAY</b>                               | SMASHING PUMPKINS          |
| 27   | 26         | —              | 22            | <b>DREAMS</b>                              | THE CRANBERRIES            |
| 28   | 20         | 15             | 14            | <b>BIG TIME SENSUALITY</b>                 | BUCKLE UP                  |
| 29   | 27         | 23             | 23            | <b>FOUND OUT ABOUT YOU</b>                 | GIN BLOSSOMS               |
| 30   | <b>NEW</b> | 1              | 1             | <b>I WANT IT ALL</b>                       | ELVIS PRESLEY              |

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airplay ascertained from most reports which station 300-399. © 1994 Billboard/BSG Communications.

# New Stern Complaints Bring A Rebuke From Quello

BY BILL HOLLAND

WASHINGTON, D.C.—Two new in-fidelity complaints against Infinity Broadcasting's Howard Stern broadcasts on WFKB Buffalo, N.Y., between Nov. 17, 1983, and Nov. 22, 1984, were filed March 4 by a pseudonymous listener calling herself Susan Jones, according to an FCC spokesman.

The complaints are being inspected by the FCC's enforcement division, which will forward its findings to the Mass Media Bureau.

Although possible action on the complaint is months away, commissioner James Quello has already stated publicly, at a Federal Communications Bar Assn. meeting March 17, that if the complaints are found to be actionable, they could result in serious enforcement action.

Quello told attendees that "if the facts dictate that further conclusion, I will confront the issue of a possible FCC administrative hearing as a sad reality."

Quello also said, in a reference to Infinity's \$18 million unpaid indebtedness to the IRS, "It is obvious the fines we have not had a deterrent effect."

Even though Quello's remarks were made at an in-house FCCBA meeting, they have not gained and alienating of at least one other commissioner.

The Associated Press quoted commissioner Andrew Barrett as saying,

"I wish Jim Quello would button his lip." This apparently riled Quello, who told Barrett's remark was intertempore.

## RADIO CHIEFS LEADING AD BILL PASSES

Radio stations soon will be airing local and lease commercials that con-

## WASHINGTON ROUNDUP

pete with TV leasing ads, now that the Senate has passed S.1275, a banking bill that allows the airing of ads—such as those for auto loans and leases—without the need for mind-numbing "small print" disclosures.

The House passed a similar measure last year. In both versions, to be received in conference committee, listeners can call a toll-free number to get the disclosure information.

The industry has said that the ads could generate an extra \$80 million a year in new advertising revenue.

## NAB LINES SENATE HIGHWAY BILL

The National Assn. of Broadcasters has applauded the Senate version of the Information Superhighway Bill, S.1822, sponsored by Sen Ernest Hollings (D-S.C.).

The Senate's rewrite of the Communications Act gives radio and TV stations greater flexibility to offer new

broadcast services, such as digital audio broadcasting and HDTV, and the tools to compete against cable, tele, and satellite communications.

The lawmakers got the broadcasters' nod even though they will have to pay fees to offer new services.

Broadcasters also told legislators that new services would not supercede primary public service obligations and local input.

Also coming up on the Senate side a hearing to determine if radio/TV ownership rules should be further relaxed in light of new communications policies urging competition.

## NAB TO HOLD LICENSE RENEWAL TALKS

With the increased attention the FCC has placed on the letter compliance by stations of remaining commission rules (e.g., unauthorized phone calls on air, EEO, indecency, inadequate public files), the NAB has announced it will hold a series of regional seminars on license renewals.

NAB will hold the first one May 10 at the Holiday Inn Monticello in Charlottesville, Va., and the second May 17 at the Holiday Inn Charleston House in Charleston, W. Va.

Broadcasters in D.C., Maryland,

Virginia, and West Virginia are the first to be invited because they have the earliest date in the FCC renewal cycle—June 1.

## SECOND COWAN TO HEAD VOA

Geoffrey Cowan, a communications attorney and former public broadcasting official, has been named the 23rd director of Voice Of America, the overseas government radio operation. Cowan's father, Louis G. Cowan, was VOA's second director and served from 1943-45.

The younger Cowan's name also circulated last year as a possible FCC chairman candidate.

## KAHN SUES OVER A STEREO

AM stereo pioneer Leonard Kahn has taken his case to the U.S. Court of Appeals, arguing that the FCC acted improperly when it chose the Motorola Q-Quantum system last year as the national standard.

The court will ask for briefs in the case this spring, but arguments may not come until fall.

The FCC has not made a decision on whether or not to hold off on a formal Q-Quantum standard ruling in light of the lawsuit.

# Hits! In the Tokyo

Week of March 12, 1984

1. Guns N' Roses - Welcome to the Hell
2. The Sex Pistols - God Save the Queen
3. The Police - Every Breath You Take
4. The Police - Roxanne
5. The Police - Message in a Bottle
6. The Police - Stupid Girl
7. The Police - Don't Stand So Close to Me
8. The Police - Next Day
9. The Police - Land of Make Believe
10. The Police - Inland
11. The Police - The Big Country
12. The Police - The Land of Lust
13. The Police - The Big Country
14. The Police - The Big Country
15. The Police - The Big Country
16. The Police - The Big Country
17. The Police - The Big Country
18. The Police - The Big Country
19. The Police - The Big Country
20. The Police - The Big Country

Statistics can be found at "Research Alert" 100-1000, every Sunday 1:00-2:00 PM on 100 JAPAN 101-10100

## Interrep Studies Country Listeners

NEW YORK—New studies keep churning up proof of the demographic desirability and spending power of the country radio listener. The latest such study comes from the Interrep Radio Store's research division.

According to the study, country radio is the No. 1 format among college graduates, and adults who employed full time, among home owners, among adults with individual incomes of more than \$30,000 a year, and among adults with household incomes of more than \$60,000 a year.

Country radio is also the No. 1 format among professionals and managers, 18.7% of whom listen to the format. In this group, country is followed by preferences for AC (14%), AC (13.5%), album rock (11.1%), and oldies (8.3%), the study says.

Of all country music listeners nationwide, 25% live in central city areas, 42% live in metro suburban areas, and 33% live in nonmetropolitan areas. Not surprisingly, the majority of country listeners (47%) reside in the South. Across the rest of the country, 26% of country listeners live in the Midwest, 17% in the West, and 10% in the Northeast.

Sixty-three percent of all country music listeners are in the advertiser-friendly 25-54 demo.

PHYLLIS STARK

## SHOW PREP SERVICES

(Continued from page 66)

for timely events. "The great thing about it," says Kraddick of his service, "is with 200 subscribers, when something happens you can bet that one of our guys will have it first or have the phone number you need."

In addition to delivering two CDs a month, ACN also offers some bits via satellite so that "subscribers don't lose out if something hot comes up," says Munoz.

## NETWORKS AND SYNDICATION

(Continued from preceding page)

seen a steady growth since its debut. "The first year I was there we did \$500,000 [in revenue]. Now we do \$8 million... Focusing our news on Latino America was instrumental to our success. But I think the secret to our success is our specialty programming."

Some of Cadena's shows include a talk show hosted by Cristina Saralegui, which Alley calls the Spanish version of Oprah Winfrey, and vignettes with actor Ricardo Montalban.

Cadena also secured the rights for the World Cup soccer tournament.

Alley says of the competition, "I wish them all the success. I believe it will increase the pie. We'll still get the lion's share of the billing, but I think our share could drop as the pie gets bigger."

## AROUND THE INDUSTRY

SupereRadio's "Urban Mixx" adds W.C.K. and WTLN-FM Indianapolis to



**FOR THE FANS.** The Tom Scott Band recently participated in WNUJ Chicago's annual appreciation party. From left to right are band member Larry King; WNUJ promotion manager Catherine Brown; WNUJ DJ Denise Jordan-Walker; WNUJ GM John Gehron; Scott; band member Tom McMoran; WNUJ promotion director Tracy Thomas-Knox; and band members Johnny Friday and Jerry Lopez.

its affiliate list. It also added the "Victoria's Secret Mix," a mix of old and new school music named after WTLC PD Vicki Buchanan, who created it. Also, "Urban Mixx" operations director Frank Weidinger adds director of international affiliates duties.

SupereRadio also signed KUBE Seattle and WHJX Minneapolis. Fit for "Supermix," which has both mainstream and top 40/rhythm venues.

In April, National Public Radio will begin to syndicate "Latino USA," a news and culture program on Latino issues hosted by Maria Hinojosa. The show was launched in May 1983 by the Center for Mexican American Studies at the University of Texas, in partnership with NPR member station KUT Austin.

Also in April, NPR will present a series of four hour-long specials addressing child abuse in America called "Breaking The Cycle: How Do We Stop Child Abuse?"

Disney-MGM Studios says "The Don McDonald Show" as its third live network broadcast from the Walt Disney World resort. Disney also broadcasts "Sugar Gold" and "Better Lains And Gardens" live from its studios.

Motown Records and Bailey Broadcasting Services have teamed to present "Marvin Gaye: We Miss You," a two-hour special scheduled to air April 1-2. Listeners are eligible to win Motown's 40-CD boxed set, which includes "Let's Get It On," "What's His Name," "Here My Dear," and "In Our Lifetime."

Jonathan King joins David Barofeld Entertainment's "The World's Greatest Hits" as its U.K. music coordinator. King created "The Tip Sheet," a weekly music trade publication in the U.K. last year.

Philip Beroff, a reporter for American Public Radio's "Marketplace," has been named deputy New York bureau chief of the business and economic program.



# J-WAVE 81.3FM

# Ownership of KING Given To Arts Groups; Fla. Citrus Commission Squeezed Over Rush

**THE ELDERLY SISTERS** who own classical KING-FM Seattle have made a surprise donation of the \$9 million station to the major players in Seattle's classical music community, according to the Post-Intelligencer.

Priscilla "Patsy" Bullitt Collins and Harriet Bullitt, whose family has owned the station since it signed on in 1948, have relinquished ownership to a private corporation made up of the Seattle Opera, the Seattle Symphony Orchestra, and the Corporate Council for the Arts, although the two sisters will take seats on the corporation's board of directors and are funding an endowment to "support the station in hard times, so it won't be a financial drain," according to the paper. Profits from the corporation will be divided equally among the three organizations.

Sister station KING-AM, which is N/T, will be sold "when the right offer comes along," the paper reports. In other news, the Associated Press reports that a Florida state senate committee showed its displeasure with the Florida Citrus Commission for hiring a lobbyist to lobby the legislature by holding up the confirmation of three commission appointees.

The wire service quotes Sen. Peter Wynn as saying, "We're looking for people who will present the best possible image for Florida citrus—not people who will engender hate, disregard for minorities, or represent any policy philosophy." A spokesman who was prompted then to hire somebody so unbelievably controversial, rather than a spokesperson who more accurately reflects the mainstream thinking in this country."

Past Citrus Commission spokespersons have included **Burt Reynolds** and **Anita Bryant**.

For his latest publicity stunt, syndicated morning man **Howard Stern** has announced that he is seeking the liberal nomination for governor of New York. His platform includes: "No tax breaks; reinstatement of the death penalty (opposed by current Gov. Mario Cuomo), improved collection of highway tolls to speed up traffic, and the installation of lanes that would permit road construction crews to work only at night. After meeting those goals, he says he would resign.

Stern is currently heard in four New York markets: New York City (WXRK), Albany (WBQX-FM), Buffalo (WKBK), and Rochester (WRQG). Prepare to be confused. In what they are calling an "interstate property transfer," Opus Media Group and Holt Communications Corp. have signed a deal in which the two companies will swap the call letters and formats of their stations in Jackson, Miss. Under the agreement, which is effective Friday (1), Opus will give WJOL the call letters and format of WJOL in exchange for those of Holt's urban FM WJMI and gospel WOAD. WTXF will move from 94.7 to 99.7, trading places with WJMI. Gospel WOAD will swap the call letters with WJMI.

WXXI-AM, which simulcasts the urban AC format of WXXI-FM.

At the same time, Opus has acquired WKXJ-FM from CBS. Formerly owned by Holt, he entered a time-sharing-

age agreement that will allow Opus to simulcast WKXJ-FM on Holt's 1400 frequency. The two groups also have entered a joint sales agreement in which Opus will sell time for Holt's WTYX.

## PROGRAMMING: KYA GOES ALIEN

Following its sale to Alliance Broadcasting, oldies KYA San Francisco will flip to "Young Country 95.5," with new call letters to flip shortly. KYA sales manager **Will Schutte** is upped to station manager. Former **WOFX** Cincinnati



by **Phyllis Stark**  
with **Eric Boehler**  
& **Carrie Borzillo**

**natl PD Lee Douglas** joins as PD. Afternoon driver **John Mack Flanagan** San Francisco night host **Arvia Chacon** exits, Chacon moves to cross-town KFRB for evenings, replacing **Howard Hoffman**. Former **KSLX** Phoenix morning man **Jeff Dean** joins for afternoons. **KFRB** P/T **Jack Beth** Baccall joins for evenings.

Look for **KYW Philadelphia** **GSM** **Blaize Howard** to join **KHH-AM-FM** San Francisco as PD. Following the sale of stations from **Buckley Broadcasting** to **Group W** ... **WQGL-AM** Philadelphia flips from oldies to all-sports as **WGMP** ("the Game"). The station had already been carrying syndicated sports programming in overnights and on weekends.

**Back Bay Broadcasting** has agreed to purchase **WEEI Boston** from **Boston Celtics Communications** for a reported \$4 million. **Back Bay** will begin programming and selling the station's advertising immediately. **Back Bay** partner **Ross Elder** takes over as **WEEI's** GM, replacing **Aaron Daniels**. **WEEI** will remain an all-sports format, but **Colts** play-by-play moves to stations **WHDH**.

**Robert Harlow** joins **KLJIE** Houston as PD, replacing former **PD**/morning man **R.C. Rogers**. No replacement has been named in mornings. **Harlow** most recently was with **KSSN-FM** Portland, Ore.

**WFOX Atlanta PD Dennis Winslow** exits and will not be replaced ... **RQRS** (8210) Denver **P/T Chris Davis** exits and can be reached at 303-254-8832. **Craig Jackson** replaces him.

Former **WKX** Rochester **N.Y.** PD **Alvin Moore** is **WKX** Inquirer in that capacity. He replaces **Roy Lawrence**, now at **WATR** Washington, D.C. ... **Randy Karch** has been retained as group consultant for **Beasley Broadcasting**.

Former **WMO-FM** Cleveland **PD Keith Clark** has been named **OPD** at **WHX Jacksonville, Fla.**, replacing **John Kelly**, who exits. Consultant **Jerry Clifton** has been replaced by

**Don Kelly**. Clark says the top 40 station will remain rhythm-based.

**Middy host Wary Moreira** has been upped to PD at **MOA Chicago**, according to the **Chicago Sun-Times** ... **WYLB** New Orleans adds up **Major Networks**' "The Excel" format for overnights.

**KAHI Sacramento, Calif.**, flips from country to N/T following a local marketing agreement with suburban **KNCO-AM-FM** ... **WKFN Knoxville, Tenn.**, will flip from country to top 40 Friday (1) and has applied for the new call **WYNZ**.

**WANS Greenville, S.C.**, flips from a simulcast of urban **WJMZ** to a simulcast of country **WRXV-FM** ... **KTKT Tucson, Ariz.**, which had been doing all-sports, returns to **Unistar's** "CNN Headline News" format.

**WRGD-AM Grand Rapids, Mich.**, flips from all-sports to a simulcast of top 40 **WRGD-FM** for N.T. and will be announcing a new format soon ... **Spanish KXMX Fresno, Calif.**, changes calls to **KZFO** following the station's sale to the **Z-Spanish Radio Network**.

**Oldies/album rock** **KMYX-AM-FM Bakersfield, Calif.**, which is in the process of being sold, is running **Unistar's** "Adult Rock & Roll" until a new format can be implemented by the new owners ... **WBXQ-AM Johnson City, Tenn.**, flips from simulcasting country **WBXQ-FM** to talk.

**WYLB** New Orleans, N.C., flips from top 40 to country following the takeover of the station by **Osborn Communications**. The entire staff is out, including **Heritage Media** "7 program manager **Jim Cook** ... **WJZZ** **APD Bill Catcher**, and **MD Nikki Thomas**.

**At WHYY** (Y102) **Montgomery, Ala.**, morning man **Bill** is upped to **PD**. **Man** **Thomas** is upped to **OM**, replacing **Larry Stevens**, now at **cross-town WSYA**. **Night** **Mike Allen** is upped to **PD**, replacing **Tommy Aldridge**. **Alisa Riley** joins for mornings and program director, and retains his shift. **Middy host Dean James** moves to mornings, where he is teamed with current co-host **Rusty Aldridge**. **Alisa Riley** joins for mid-days from **Auburn, Ala.** **BJ McKay** from **ABC/Saltville, Miss.** Network for afternoons, replacing **Jim McDermott**.

**At WZZM** (1070) **Flint, Mich.**, he rejoins the station for nights, replacing **John Bay**, who is now doing nights at **cross-town WLVI-FM**.

**At WJZZ** (Montgomery, Ala.), morning man **Tracy Lanier** is upped to PD and former **cross-town WSYA** midday host **Kenny J. Smith** joins as **PD**/afternoon host. They replace former **PD** **WJZZ** morning host **Linda Moore**.

**WJMG** (Magie 10) **Oakbrook, Ill.**, **PD**/afternoon host **Ross Holland**, and **PD**/midday host **Kelly Stone** exit morning hours for nights, replacing **David**. **Night** **John Reich** moves to afternoons, and former **P/T** host **Will Bradley** is upped to middays. **Austin** is looking for a new night job and wants **T&R**.

## PEOPLE: WBLS GETS LITTLE

As **people**, **KJZZ Dallas** **MD**/midday host **Wanda Little** is now doing middays ... **WBLS** New York, no re-

**STEVE HUMPHRIES** exits as president of **Heritage Broadcast Group**. The move comes in the wake of the announced local marketing agreement between three Heritage stations and **Osborn Communications**, which is in the process of purchasing **Heritage's** **WVNO/WXFX Asheville, N.C.**, **WOLZ Fort Meyers, Fla.**, and **WNFI Daytona Beach, Fla.**

**TOM JOERGES**, GM at **WKHL Milwaukee**, adds those duties at **cross-town WLZR**, which **WKLM** owner **Saga Communications** is in the process of buying, pending **FCP** approval in mid-April. He replaces **Dave Pugh**, now at **KOPA/KSLX Phoenix**.

**DAVID HAYMORE** has been named managing director of **ABC Radio International**, where he will oversee international sales and business development. He previously was **VP/Sales** at **Calabrese Spanish Media**. Also, **Steve Jones** has been upped from news writer and editor to producer at **ABC News Radio**, where he also picks affairs dates.

**STATION SALES**: **WQGL-AM-FM** Portsmouth, N.H., from **Sunshine Group Broadcasting** to **Knight Quality Stations** for \$1.6 million (**Sunshine** president **George Silverman** has formed a new radio group, **Hellios Communications**); **WHAR/WVHF** Morgantown, W.Va., from the **Harrison Corp.** to **Tiger Radio**, a group headed by **station GM Mark Mills** and **PD Michael Shirley**, for \$185,000; **KULE-AM-FM** Ephrata, Wash., from **Bain Street Broadcasting** to the newly formed **Mirage Communications Corp.** for an undisclosed price.

placement has been named at **KJMZ** ... **WQWQ Raleigh, N.C.**, morning producer **Melissa Wade** adds **MD** duties, replacing **Chris Conners**, now at **cross-town WFXC/WFXK**.

**BRKQ Tucson, Ariz.**, evening host and interim **MD** **Chris Ferry** is upped to **MD**/middays, replacing former **middy host Jeff Davis**, who concentrates on his production director duties, and former **MD** **Toby Hood**, now at **MCA**. **APD** **Heritage** **John McMillan** replaces his **APD** duties and moves to mornings, replacing **Jimmy Kimbell** and **Mike Elbot**. **Kimbell** is now with **KROQ** ... **WJZZ** **Montgomery, Ala.**, morning station ownership. Former **ABC/SNN** personality **Chris Knight** joins as **APD**/afternoon **host WVC Lansing, Mich.**, evening personality **Ryan Jones** for the evening duties created by **WBBM-FM** (890) **Chicago** morning-show producer **Eric Gebo** joins **KRQQ** in that capacity.

**WZMX** Hartford midday **host Donna Baske** joins **WBTV Ft. Wayne, Ind.**, as **APD**/afternoon host ... **KLSY** Seattle overnight **host Will Johnson** joins **cross-town KJWM** for afternoons, replacing **Randy Lundquist**, now at **cross-town KPZZ**.

**Mike Richardson** is the new production director at **WJZZ** **Detroit**. **Richardson**, just at **WALR** **Adrian, Mich.**, places **Ross Holland**, now at **WZZF** **Flint, Mich.** ... **WIOD** **Miami** hires **WQO** **Minneapolis** late-night host **Bob Kline** to host the 8-11 p.m. shift. He takes over for **Jazz McKee**, who had been handling the shift since **Randi Rhodes** moved to afternoons in **February**.

**WMTX** Tampa, Fla., night **host Jenna Fox** joins **KKIQ** (Q106) **San Diego** for middays ... **KPBI** **Dover** night **host Greg Stone** joins **KSSO** San Diego for afternoons nights, replacing **Chad Chamberlain**.

The lineup for **KKJZ** (formerly **KKKB**) **Portland, Ore.**'s new jazz format includes **former** **Heritage** **John Reich** for mornings news, **KKKB** **interim PD Cindy Hanson** becomes **MD**/midday host. Former **WJMX** **Miami** **P/T** **host Steve Knox** joins for afternoons. **Former** **Heritage** **man Allen Stone** moves to evenings.

**CITI** **Winnipeg, Manitoba**, morning **hosts Tom McGouran** and **Jerry Upfick** (new from **WJZZ** and **Jerry**) join **CFMI Vancouver, British Columbia**, for afternoons **April 4**. The duo replaces **Bill Courage**, who is now doing **late** **S.C.** **PD** **John King** joins **KVIL Dallas** for **PM** **host** and promo production duties.

**Larry Nielson** has been named production director at **WTEM** **Washington, D.C.** He previously held those duties at **KSNV/KYNG** **Dallas**, and prior to that was **PD** at **KDGE** **Dallas**.



## FAR FROM SPOTLIGHT, GLASGOW FLOURISHES

(Continued from page 1)

copies of its 12-inch track "Positive Education" on Glasgow's Soma Records label, just one example of the thriving dance culture here.

"Glasgow is ready to pop," says city native Alan McGee, who helped launch the careers of the Jesus & Mary Chain and Teenage Fanclub on Creation Records, the London-based label he describes as "Scotland's record company in exile."

McGee and others directly involved in the city's diverse music scene warn that artists here have enjoyed a steady but low-key development that seems all too possible "in that context to the south," as Scots wryly refer to Britain.

"It's a great place to find music," says McGee. "But the worst thing that could happen is that the English record business decides it's 'Madchester' (referring to the major-label A&R rush on Manchester in the late '80s)."

Nevertheless, Glasgow will open its doors to the U.K. record and radio industry April 4-9 when it hosts Sound City '94, an annual celebration of pop music and touring in Glasgow by the British Phonographic Industry (see page 41). With broadcasts on the BBC's Radio One FM, the BBC World Service and BBC Scotland, and live performances throughout Europe, the high-profile event will feature concerts by numerous U.K. acts, as well as work-

shops; the presence of BBC Radio Scotland and Radio Clyde; a number of daily newspapers and entertainment magazines such as M5 and the Hit List; and a studio with a staff of 60,000 helping to support numerous retail outlets.

In the streets around downtown Glasgow's Central Station, music fans here have their choice of three of the U.K.'s major record retailers—Tower, HMV, and Virgin—as well as our "Priceless" dive music shops such as Missing Records on Oswald Street, Bomba Records in the basement of a clothing store on West George Street, and the independent music quarters of 23rd Precinct Records, which also houses the dance-oriented Limbo Records and its associated labels. The neighborhood around Glasgow University, to the west of the city center, offers more music retail choices with such shops as Fopp, Echo, and the book/record outlet John's Records & Son, all located along Byers Street.

"The interesting thing about Glasgow is that the styles of music that come out of the city are not necessarily what's breaking on the national [U.K.] charts," says Stuart Grundy, an independent radio producer who will be the featured producer of Sound City for Radio One FM. "They've got their own tastes, and they always have."

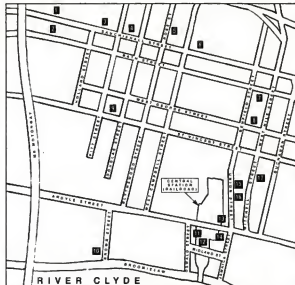
It's the Ross of Devonshire whose Glasgow band has sold 2.7 million albums worldwide on Columbia Records since its 1988 debut "Rainbow," says the city's independent promoter "It's much stabler thing" than the usually more impressive Edinburgh, some 40 miles to the east. Yet Ross and others say there is a more adventurous artistic spirit in Glasgow's vibrant in its music, theater, and visual arts. Consider, for example, the theateric work "Another Walk Across The River" produced last month by Strathclyde Orchestral Presentations, based on the atmospheric music of the Glasgow trio Blue Nile.

Many trace the current resurgence of the music scene to 1990, when, amid city-wide restoration efforts, Glasgow won the designation from the British government as the United Kingdom's Capital of Europe, leading to a year-long schedule of arts events and festivals and a new spirit of pride in the city.

Aside from its long-established traditional music industry, which exports the stirring sounds of Scottish pipes and drums around the globe, Glasgow today nurtures three music communities that boast distinct styles and roots: the underground dance club culture, the city's pop and rock bands, and the acoustic-oriented artists whose work draws on the Celtic tradition of strong melodies and lyrics.

At the Dove, Siam, the Time Frequency, Havana, Q-Tex, and others have emerged from the club culture, centered on student and other venues such as the Dome (former Glasgow Central Station), the Sub Club, and the Tunnel. A clubgoer might hear the latest mixes from Siam or the dance club scene at the Dome. The underground, or tracks from Havana or Q-Tex released by Limbo Records.

"What we've been doing developed naturally," says McGee. "The city has been promoting club sessions in 1988 and launched Soma Records three years later. About half the label's sales are exports to the United Kingdom, a particularly strong



- 1) The Garage, Sauchiehall Street
- 2) House N' Steer, 411 Sauchiehall Street
- 3) Center For Contemporary Arts, 302 Sauchiehall Street
- 4) Glasgow Film Centre, 411 Sauchiehall Street
- 5) Glasgow Free Theatre, Broom Street
- 6) HMV Records, 154-160 Sauchiehall Street
- 7) 23 Precinct Record Shop and Limbo Records (label), 23 Byers Street
- 8) Bomba Records shop, West George Street

- 9) King Tut's Whisk Whisk club, 272 Vincent Street
- 10) The Cighthouse club, 8 Brown Street
- 11) Missing Records shop, 24 Oswald Street
- 12) The Archer dance club, Hillside Street
- 13) Tard Records, 211-221 Argyle Street
- 14) Sub Club, dance club, 23 Arden Street
- 15) The Tunnel, 27 Union Street
- 16) Vinyl Records, 26-28 Union Street
- 17) The Tunnel dance club, 84 Mitchell Street

market. Soma is discussing plans for a compilation of its dance mixes for release in the U.S. later this year. Limbo Records, run by Billy McKinnon and David McKenzie, has already licensed a compilation of tracks, "House Of Limbo Vol. 1," to Tribal Records in the U.S., and has other international licensing deals in the works.

While the grooves in Glasgow may

gather and occasional music venues; and the Glasgow Film Theatre, where screenings on the music business were staged during Sound City. Two more prominent live music clubs, booking both Glasgow bands and international touring acts, are south of Sauchiehall: King Tut's Whisk Hut in the ground floor of a commercial town house on St. Vincent Street, and the Cighthouse on Brown Street, the former home of the Glasgow Seamen's Institute, near the waterfront.

Superstar emerged from a circle of musicians, now in such bands as Teenage Fanclub and Eugenius, who grew up hanging out and playing in Glasgow's existing clubs and venues, such as the now-closed King Tut's Whisk Hut on Glasgow native Bobby Gilles, the one-time drummer for the Jesus And Mary Chain and now front man of Primal Scream. Joe McMillen, the band's front man and songwriter, played with Norman Blake in the Boy Hairdressers and the BMX Bandits before Blake went on to front Teenage Fanclub. That band then tapped the classically trained McMillen to arrange strings and horns on its "Bandwagons On Parade" and "Thirteen" albums for Geffen Records. McMillen, meanwhile, recruited Scoop Dragons guitarist Jim McCulloch for his band.

"I definitely think that the years that we worked on each other's records helped in a big way," McMillen says of Supersister's bright debut album, which draws on pop influences ranging from the Beach Boys to Burt Bacharach to Big Star (whose guitarist and front man Alex Chilton also helped produce the album). "I'm a sucker for anyone who writes beautiful melodies," says McMillen.

There is a long history of beautiful tunes in the Celtic music of Scotland, and that tradition still influences the acts on Iona Records and its sister label, Iona Gold Records, both subsidiaries of Limbo Records. Ronnie Simpson, managing director

of the Lismor label, explains how Lismor found a wide-open market overseas for its traditional Scottish pipe and drum music, today selling some 17 percent of its product to specialty shops in the U.S. "We argue that there are 32 million people in the U.S. of Scottish descent," says Simpson. "All I want you to do is buy one album a year each," he quips. "They can all remember and pick the album."

In 1990, Lismor took over Iona Records, which specialized in acoustic, Celtic-oriented folk acts such as Rock, Salt & Nails, Ossian, and others. In late 1992, Iona's George was launched as a home for artists such as Carol Laula, Wolfstone, and others with traditional roots but a more contemporary approach to their music. Wolfstone has since signed with Green Linnet Records in the U.S., but Iona Gold's roster has been building with the Hurpp Family, the Pearlfishers & Money, King Hash, and others.

"Even at the height of punk, the Scottish punk bands were trying to play like the American bands," says Simpson, offering his theory that a common tradition of melody runs through all Scottish music today, regardless of genre. "I think a lot of Americans who listen to some of this stuff, it could be country music. And here we go back to the Scottish-Irish link [of country music]. It's directly to the eastern states, drifting across into Texas and Tennessee, and coming



THURM

changes and related events in the areas of film, television, and theater.

Among the veteran and new Glasgow bands on the Sound City bill are:

- Texas, whose 1989 debut album, "Southside," sold 1.6 million copies worldwide, according to Mercury Records. The band's second album, its third album, "Rick's Road," earlier this year;

- Horse, whose latest album, "God's Home Movie," has been released on MCA Records through a new deal with Oxygen Records in the U.K.

- F.Turms, whose single "So Glad" on Five Records cracked the independent singles chart in the U.K. in January.

- Whiteout, a rock quartet whose debut single, "No Time," has recently been released on Silverstone Records in the U.K.

- M.V.Swatholdegs, on London's Elemental Records, was a Pick of the Week in Melody Maker in January.

The Pastels, who have been a presence and influence on the Glasgow pop scene since the early '80s, and who recently released the independent single "Thank You For Being You" on Paperhouse Records in the U.K.

In lobbying the BPI last year to host Sound City '94, the Glasgow City Council informed the media of the structure of this metropolitan area of 1.3 million, including a history of the staging of such annual events as the Glasgow Folk Festival and Mayfest; numerous live and dance music ven-

## BABY CHAOS

back to us as Garth Brooks."

While Glasgow's pop and rock bands still naturally look to the major record companies to the south, Ricky Ross of Deacon Blue says the Scots should look at the example of young people in other parts of Europe who increasingly are embracing and supporting their own national culture and identity, instead of just accepting what comes out of London, New York, or L.A. "In some ways," says Ross, "they haven't woken up to the message of doing things themselves. In some cases, they have, as demonstrated by Glasgow's Soma, Limbo, Iona, and Iona Gold labels, each proving it can market acts to international markets directly."

"Coming out of Glasgow—coming out of Scotland generally—with our folk music tradition," says Simpson, "we realized that all over Europe there are folk music festivals, and our artists can go and play Spain, Portugal, France, Denmark, or Germany to 20,000 or 30,000 people, wanting to hear the Celtic music. We need to try and encourage London to understand what we were trying to do and support us. Now that's the same as Cincinnati trying to get L.A. to react. 'You're severe!'"

"I realized years ago," adds Simpson, "that if we're going to do anything in the Celtic music scene, one in London is going to come up here and say, 'Hey, you guys need a hand?' They are quite in a world of their own. We really treat that as a different country."

## WHITEOUT

not be that different from those in London, the attitude is, according to One Dove co-founder Jim McKinnon. "Down south, they start clubs to be seen in and to trendy in," he says. "This is a traditionally poor area. People go to clubs two or three nights a week to forget their troubles. Once you get accepted in something like the Arches, they embrace you, you feel safe. Sometimes it means more to you than being with your family or your friends."

The geographic center of the live music circuit in Glasgow arguably is Sauchiehall Street downtown. Coming into the city's center from the university neighborhood, the Garage and Nice N' Sleazy face each other on opposite sides of the same block on Sauchiehall. To the west are the Center for Contemporary Arts, a cafe, bookstore, and performance space offering information on a range of artists in Glasgow; the Glasgow School of Art, a longtime musicians'



## NEW VSDA CHIEF TAKES HELM

(Continued from page 1)

The task has been assigned to Jeffrey P. Eves, a 47-year-old executive for the Fort Howard Corp., a Green Bay, Wis.-based paper manufacturer and formerly VSDA's chief staffer in the administrations of Richard Nixon and Gerald Ford.

In addition, VSDA chairman David L. Newby, who has held the post, has confirmed widespread speculation that the VSDA's 1995 convention will be moved from July to October in Las Vegas, NV. The convention will head back to Las Vegas in 1996 and again will be held in July.

At the end of changes surrounding Eves' appointment, Wiener was elevated from president to chairman. Eves will fill the president's slot and Rick Karpel will retain his executive VP straps.

Karpel was named acting executive VP in January following Don Rosenberg's termination (Billboard, Jan. 29).

In a unanimous decision by the 18-member VSDA board of directors, Eves was the choice over a reportedly more traditional candidate. Eves prides Eves for his intelligence, management abilities, Washington connections, and communication skills. He has a net worth of \$200,000, a figure Wiener deems. Previous high-ranking paid positions at VSDA have had salaries that topped \$125,000.

Some industry executives view his "industry outsider" status as a plus. "They've decided to go with someone who doesn't have any baggage," says one VSDA insider. "Eves says one home video veteran. "And since video is entering a new phase, that's a positive."

Others think that Eves can successfully straddle VSDA's often shaky fence between the larger players, such as Blockbuster and Musicland, and the smaller players who make up more than 75% of the membership.

"With Blockbuster sitting on the board, they need someone to deal with Wall Street and Federal regulators, [while] the smaller guys on the board want to be involved with studios and Eves won't go around

meeting executives without them," says a source.

During his years in the White House, Eves was Nixon's chief business and industry liaison. Under Ford he planned 18 White House conferences, which brought together business leaders to discuss doable issues. "I'm a very political savvy will take us to the next level. It's also very important that he can speak with the press."

"Except for not being in the industry, he has everything we're looking for," says Wiener. "His reputation in the industry and political savvy will take us to the next level. It's also very important that he can speak with the press."

"I think he'll add a professional touch and elevate the organization a

notch or two," says VSDA VP Gary Ross, president of Musicland's Suncoast Motion Picture Co. division.

In addition, Eves was industry lobbyist for the U.S. Price Commission and held various posts at the National Assn. of Manufacturers.

"His political contacts are awesome," says VSDA secretary Ken Dorrance, owner of the Video Station in Alameda, Calif.

### EXHIBITORS WANTED MORE

Commenting on the change of venue for the 1995 convention, Wiener says the move was instigated by exhibitors' surveys conducted at the 1993 confab.

According to the survey results, 90% of the exhibitors wanted to

move out of Las Vegas and more than 75% of exhibitors and attendees wanted the convention to be held in May so that they could announce sell-through releases for the fourth quarter.

"We've lost many people because they were tired of Las Vegas," says Wiener. "And by being in the middle of the country we hope to attract more East Coast attendees."

Wiener says that in addition to accommodating sell-through announcements, fall traditions is a slow retail month, which will allow more dealers to leave their businesses. "And by being in the middle of the country we hope to attract more East Coast attendees."

Dates for the 1995 convention are May 21-25 at the Leews Anatole Hotel, five minutes away from the Dallas Convention Center. Wiener says

room rates in Dallas start at \$50 a night, making it "extremely affordable" for attendees.

The decision to change titles was made to reflect the administrative structure of other trade organizations, Wiener says. Also, the executive VP function often is confused in the consumer press.

"When a talk show is looking for a spokesperson, they want to speak to the president, not the executive VP," says Wiener.

On the other hand, Wiener says, VSDA did not want to overlook the contribution of Rick Karpel, who, before being named executive VP, was VP of the organization for several years.

## RADIO HELPS GIPSY KINGS BECOME CROSSOVER KINGS

(Continued from page 3)

winning the top world music group honors in 1990 and 1991.

Complementing the Gipsy Kings' reputation as the most popular act on Latino radio. The group's latest Latino single, "No Vivire," sits at No. 32 on this week's Hot Latin Tracks chart. "Sin Amor," the group's second band's self-titled debut was released in the U.S., the Gipsy Kings have notched four top 10 hits on the Hot Latin Tracks chart, including the chart-topper "Volare."

In addition to Latin radio, adult alternative and jazz stations across the country have picked up instrumental cuts from "Love & Liberty," including jazz-oriented WNIA Chicago, where station PD Lee Hansen says "Micheli" has emerged as the most popular track. "Usually the Gipsy Kings feature only a couple of instrumental," says Hansen, "but the several of these music critics of the album are making it one of their biggest records of us."

While the band's fiery front man Nicolas Reyes, 36, says that his and his band mates are "very surprised and very happy" with their success, he insists that the group's Gypsy lifestyle has scarcely been altered, save for a

few fancy automobiles.

"We have too much tradition to change," says Reyes, whose father José Reyes is a record producer in the '60s and '70s. "We live very simple lives. We like good food and we spend a lot of time with our people playing music."

Reyes and his brother Tonino formed Los Reyes in 1976, along with cousins from the Ballarín clan. But the group did not catch fire until 11 years later when they met Claude Martinez, a French producer who adapted the group's gypsy/flamenco sound and renamed them the Gipsy Kings.

Propelled by the debut hit single "Bamboléo," the Gipsy Kings soon took to touring, and Clancy and Imbert say the group's exciting shows have attracted most of its fans.

Howard Krumholtz, buyer at Tower's flagship store in Los Angeles, says weekly sales of "Love & Liberty" doubled after the band's L.A. concert dates three weeks ago. Krumholtz adds that the store has sold 1,150 units of the record since its release, which he says is "pretty phenomenal" for a nonmainstream album. "Similar records sell for less than a tenth of that [figure]," he

says. Asked why audiences connect so completely to the band's sound, Reyes replies, "This music carries a lot of passion and people feel that passion from us that we've brought back from centuries ago. It's music that's been passed across the centuries."

When "Love & Liberty" was scheduled for release last December, Clancy decided to see if the band very special relationship. He decided to embark on his successful campaign to attract adult alternative programmers. Clancy complemented his radio strategy with a retail campaign anchored by a top advertising agency, major retail chains and selected one-stop Christmas parties.

Clancy says the group's Christmas promo tour, featuring a Dec. 15 show in Miami during a soccer match between Argentina and Italy and an acoustic taping for MTV Latin in Miami Beach, "kicked sales into gear." The trip was capped by a performance on "The Late Show

## PARAMOUNT TO DISTRIBUTE CD-ROM SOFTWARE

(Continued from page 3)

Xiphias received from Compton's. The terms "aren't substantially different," he maintains. Black says the move was based on "the very special relationship" offered by Paramount, compared to that at Compton's, where "I'm one amongst many." Bastin estimates that Compton's has had a net gain of four labels in the past year and now represents about 25 publishers.

Given Xiphias' performance, "it's not a loss, but it's significant," notes a trade source, attributing the move to Paramount's strengths in movies, video, and publishing. "Competition is fiercer in that regard." Black believes associating with Paramount gives Xiphias a "kind of substance" that will help in discussions with an independent producer to turn "Soft Link" into a movie.

Paramount Home Video is more interested in copying multimedia mania. One way to do this would be to lower CD-ROM prices—which currently range from \$15 to \$30-plus—below the mass market. Although he says suggested list hasn't been decided for the Xiphias "Power Rangers" CD-ROM, "I don't know how low it will be lower than

With David Letterman," he says in New York Dec. 17.

Booyed by the early sales spurt of "Love & Liberty," the label brass decided to bring the band back to the U.S. for a three-week major-city swing that concluded March 19 in New York City. Clancy arranged for a pre-tour TV appearance on the "Tonight Show" March 1 and the band taped a segment March 18 for "CBS This Morning" to air April 14.

Upcoming plans, says Imbert, call for the Gipsy Kings to launch a South American tour in April and May, followed by another U.S. swing in June. Imbert adds that the band has played several World Cup sites, as well as the Woodstock festival in August.

Imbert adds that the band's guitarist, Tonino Reyes, is working with guitar manufacturer Gibson to develop a "Gipsy Kings guitar" and is expected to release his first solo record in November, after which the band will begin working on its next album, due in June 1995.

## PINK FLOYD LEADS APRIL RELEASES

(Continued from page 10)

April 28. Hot on the heels of her double-platinum greatest hits collection, the project may be her most profitable with the single "Why Haven't I Heard From You."

Keith Sweat, one of the urban market's original "new-acts," takes his brand of R&B to the next level with his own "Get Up On It" (April 19, Elektra). The first single, "How Do You Feel About This" (April 22 on Billboard's Hot R&B Singles chart after two weeks of radio circulation. A road jacket is being planned. "I'm sure this is going to be a 1992 gold-seller" "Homeward Looking Angel" with the "Sweetheart's Dance" Produced by the singer with Steve Fishkin. "I'm sure this is going to be a boost from the current chart success of the track 'Sipped Perfume.'"

Much ado has been made about Jonico's retro sound recording. The wait will end April 26 when America/Reprise unveils the legendary artist's self-titled label debut. "I think this is going to be a production are being kept under super-

tight wraps. Speaking of records, Diana Ross and Motown Records have invited several of the most successful producers to reinterpret and reconstruct a batch of classics for "Diana Extended: The Remixes" (April 12). "I'm sure this is going to be a double-platinum hit." "We'll Be Together" (has just shipped to club DJs and radio, with a deep-house mix of "I'm Coming Out" by the late King of Soul's cutting-edge producer and reinterpreter and reconstruct a batch of classics for "Diana Extended: The Remixes" (April 12). "I'm sure this is going to be a double-platinum hit." "We'll Be Together" (has just shipped to club DJs and radio, with a deep-house mix of "I'm Coming Out" by the late King of Soul's cutting-edge producer and reinterpreter and reconstruct a batch of classics for "Diana Extended: The Remixes" (April 12). "I'm sure this is going to be a double-platinum hit."

Other records swelling on the R&B/urban tip this month include "Illmatic" by Nas (RuffHouse/Columbia) and "Reasons to Believe" by Lighter Shade of Brown (Mercury, April 19); and "Straight To The Point" by Damon Hill (MCA, April 20).

The alternative rock arena in April sees the return of King Missile with a self-titled opus (Atlantic, April 19). "I'm sure this is going to be a double-platinum hit." "We'll Be Together" (has just shipped to club DJs and radio, with a deep-house mix of "I'm Coming Out" by the late King of Soul's cutting-edge producer and reinterpreter and reconstruct a batch of classics for "Diana Extended: The Remixes" (April 12). "I'm sure this is going to be a double-platinum hit."

"Give Out But Don't Give Up" by Primal Scream (Sire/Warner Bros., April 12).

More mainstream rock minds will be served albums by Peter Dinklage, "Skin" (550 Music/Epic, April 12); Ben Seeger's, "Some Change" (Virgin, April 19); and John Mellencamp, "Last Day On Earth" (MCA, April 26).

The dance music circuit will be active in April with the status debut of U.K. disc Juliet Roberts, who delivers "Natural Thing" on Repulse/Warner Bros. April 26. The single "I'm Ready" is receiving double Billboard's Club Play Chart and has begun to climb the Hot 100. Also coming are albums by B-Tribe, "Fiesta" (Mercury, April 26); and "Love's a Man" (Loveblow & Lovewicz: A Confession) (One Little Indian/550 Music/Epic, April 5).

Assistance in preparing this story was provided by Brett Atwood in Los Angeles; Trudi Miller Rosenbaum in New York; and Peter Crovis in Nashville.



# Hot 100 Airplay

Compiled from a national sample of airplay recorded by Broadcast Data Systems Radio Trax service 194 stations in four markets of Top 40 airplay from 100 stations during the week of April 1-7 days a week. Songs based on gross impressions, computed by cross-referencing exact times of airplay with Airplay Monitor data. This data is used in the Hot 100 Singles chart.

| WEEK | TITLE | ARTIST (LABEL/DISTRIBUTING LABEL)  | WEEKS ON CHART |
|------|-------|--|----------------|
| 1    | 15    | <b>** NO. 1 **</b><br>THE SIGN<br>(S.M. RECORDS) (4 weeks in the top 10) | 38             |
| 2    | 1     | THE POWER OF LOVE<br>(S.M. RECORDS)                                      | 37             |
| 3    | 2     | WITHOUT YOU<br>(MCA/ATLANTIC)  | 37             |
| 4    | 4     | WHYTA HAMA<br>(MCA/ATLANTIC)   | 36             |
| 5    | 3     | BREATHE AGAIN<br>(S.M. RECORDS)  | 36             |
| 6    | 5     | BECAUSE OF LOVE<br>(MCA/ATLANTIC)  | 35             |
| 7    | 8     | HOW AND FOREVER<br>(MCA/ATLANTIC)  | 35             |
| 8    | 7     | SO MUCH IN LOVE<br>(S.M. RECORDS)  | 35             |
| 9    | 12    | BAILEY LOVE (YOUR WAY)<br>YOU'RE NOT ALONE (YOUR WAY)                    | 34             |
| 10   | 11    | MR. JONES<br>(MCA/ATLANTIC)  | 34             |
| 11   | 14    | PLEASE FORGIVE ME<br>(MCA/ATLANTIC)                                      | 34             |
| 12   | 11    | BUMP 'N' GRIND<br>(S.M. RECORDS)   | 33             |
| 13   | 15    | THE MOST AUTHENTIC GIRL IN<br>TOWN (S.M. RECORDS)                        | 33             |
| 14   | 22    | BECAUSE THE NIGHT<br>(S.M. RECORDS)                                      | 33             |
| 15   | 18    | STREETS OF PHILADELPHIA<br>(MCA/ATLANTIC)                                | 33             |
| 16   | 24    | HERO<br>(MCA/ATLANTIC)   | 33             |
| 17   | 16    | EVERYDAY<br>(MCA/ATLANTIC)   | 33             |
| 18   | 20    | FOUND OUT ABOUT YOU<br>(S.M. RECORDS)                                    | 33             |
| 19   | 20    | RETURN TO INNOCENCE<br>(MCA/ATLANTIC)                                    | 33             |
| 20   | 21    | ALL THAT SHE WANTS<br>(S.M. RECORDS)                                     | 33             |
| 21   | 24    | MUM MUM MUM MUM<br>(S.M. RECORDS)  | 33             |
| 22   | 25    | CAPTAIN JACK (FANTASIA)<br>(S.M. RECORDS)                                | 33             |
| 23   | 21    | I CAN SEE YOU (NOW)<br>(S.M. RECORDS)                                    | 33             |
| 24   | 18    | GROOVE THANG<br>(S.M. RECORDS)   | 33             |
| 25   | 23    | SAID I LOVED YOU... BUT LIE<br>(S.M. RECORDS)                            | 33             |
| 26   | 23    | ROCK AND ROLL DREAMS COME<br>TRUE (S.M. RECORDS)                         | 33             |
| 27   | 1     | I'M REMEMBER<br>(MCA/ATLANTIC)   | 32             |
| 28   | 20    | GUN AND JAZZ<br>(S.M. RECORDS)   | 32             |
| 29   | 34    | LOVE SNEAKER UP ON YOU<br>(S.M. RECORDS)                                 | 32             |
| 30   | 42    | I'M READY<br>(S.M. RECORDS)  | 32             |
| 31   | 25    | MARY JANE BLISS<br>(S.M. RECORDS)  | 32             |
| 32   | 28    | DREAMS<br>(S.M. RECORDS)   | 32             |
| 33   | 12    | TERMINAL HEART<br>(S.M. RECORDS)   | 32             |
| 34   | 35    | CAN YOU TALK<br>(S.M. RECORDS)   | 32             |
| 35   | 40    | MAVING A PARTY<br>(S.M. RECORDS)   | 32             |
| 36   | 37    | ALL FOR YOU<br>(S.M. RECORDS)  | 32             |

| WEEK | TITLE | ARTIST (LABEL/DISTRIBUTING LABEL)                             | WEEKS ON CHART |
|------|-------|---|----------------|
| 38   | 34    | FM IN THE MOOD<br>(S.M. RECORDS)                              | 32             |
| 39   | 43    | LOSER<br>(S.M. RECORDS)                                       | 32             |
| 40   | 23    | LINGER<br>(S.M. RECORDS)                                      | 32             |
| 41   | 36    | FEEHNY<br>(S.M. RECORDS)                                      | 32             |
| 42   | 44    | FEY<br>(S.M. RECORDS)   | 32             |
| 43   | 45    | AND OUR FEELINGS<br>(S.M. RECORDS)                            | 32             |
| 44   | 51    | COMPLETELY<br>(S.M. RECORDS)                                  | 32             |
| 45   | 42    | ALL APologies<br>(S.M. RECORDS)                               | 32             |
| 46   | 42    | UNDERSTANDING<br>(S.M. RECORDS)                               | 32             |
| 47   | 37    | CRY FOR YOU<br>(S.M. RECORDS)                                 | 32             |
| 48   | 20    | DAUGHTER<br>(S.M. RECORDS)                                    | 32             |
| 49   | 63    | BOYS TO HOLL<br>(S.M. RECORDS)                                | 32             |
| 50   | 53    | YOU DON'T LOVE ME<br>(S.M. RECORDS)                           | 32             |
| 51   | 2     | THE MORE YOU KNOW ME...<br>THE MORE I LOVE YOU (S.M. RECORDS) | 32             |
| 52   | 10    | WILL YOU BE THERE<br>(S.M. RECORDS)                           | 32             |
| 53   | 50    | NO EXCUSES<br>(S.M. RECORDS)                                  | 32             |
| 54   | 30    | JUST ANOTHER DAY<br>(S.M. RECORDS)                            | 32             |
| 55   | 17    | CHOOSE<br>(S.M. RECORDS)                                      | 32             |
| 56   | 40    | I WANT YOU<br>(S.M. RECORDS)                                  | 32             |
| 57   | 8     | YOU KNOW HOW WE DO IT<br>(S.M. RECORDS)                       | 32             |
| 58   | 13    | SLAY YOUR HEAD ON MY PILLLOW<br>(S.M. RECORDS)                | 32             |
| 59   | 42    | TOGETHER TO RIDE TO<br>(S.M. RECORDS)                         | 32             |
| 60   | 43    | DREAM ON DREAMER<br>(S.M. RECORDS)                            | 32             |
| 61   | 38    | I'M SENDING YOU<br>(S.M. RECORDS)                             | 32             |
| 62   | 8     | HOW DO YOU LIKE IT<br>(S.M. RECORDS)                          | 32             |
| 63   | 19    | DISARM<br>(S.M. RECORDS)                                      | 32             |
| 64   | 18    | QUEEN OF THE NIGHT<br>(S.M. RECORDS)                          | 32             |
| 65   | 1     | DREAMS<br>(S.M. RECORDS)                                      | 32             |
| 66   | 17    | TEVEN WHOLE DAY<br>(S.M. RECORDS)                             | 32             |
| 67   | 13    | WHAT MIGHT HAVE BEEN<br>(S.M. RECORDS)                        | 32             |
| 68   | 4     | ANYTHING<br>(S.M. RECORDS)                                    | 32             |
| 69   | 4     | ANYTHING<br>(S.M. RECORDS)                                    | 32             |
| 70   | 64    | LADY<br>(S.M. RECORDS)  | 32             |
| 71   | 72    | ELECTRIC RELATION<br>(S.M. RECORDS)                           | 32             |
| 72   | 1     | I'M BEING THINNING ABOUT IT<br>(S.M. RECORDS)                 | 32             |
| 73   | 64    | YOUR BODY'S CALLING<br>(S.M. RECORDS)                         | 32             |
| 74   | 4     | COME TO MY WINDOW<br>(S.M. RECORDS)                           | 32             |
| 75   | 1     | DEEP FURTHER<br>(S.M. RECORDS)                                | 32             |

| WEEK | TITLE | ARTIST (LABEL/DISTRIBUTING LABEL)  | WEEKS ON CHART |
|------|-------|--|----------------|
| 29   | 44    | ALL FOR LOVE (Also: ACPG/Worldwide)<br>ACAP/Contino, ACAP/Sony, S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS) | 31             |
| 30   | 44    | THE ONE THAT GETS AWAY WITH ME<br>(S.M. RECORDS)   | 31             |
| 31   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 32   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 33   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 34   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 35   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 36   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 37   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 38   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 39   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 40   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 41   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 42   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 43   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 44   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 45   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 46   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 47   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 48   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 49   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 50   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 51   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 52   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 53   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 54   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 55   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 56   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 57   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 58   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 59   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 60   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 61   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 62   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 63   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 64   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 65   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 66   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 67   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 68   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 69   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 70   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 71   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 72   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 73   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 74   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |
| 75   | 44    | WHYTA HAMA (Also: S.M. Rec./MCA, BMJ/Northern, BMJ/Int. (S.M. RECORDS))  | 31             |

| WEEK | TITLE | ARTIST (LABEL/DISTRIBUTING LABEL)  | WEEKS ON CHART |
|------|-------|--|----------------|
| 37   | 29    | <b>** NO. 1 **</b><br>BUMP 'N' GRIND<br>(S.M. RECORDS) (3 weeks in the top 10) | 31             |
| 38   | 27    | ALL THAT SHE WANTS<br>(S.M. RECORDS)   | 31             |
| 39   | 56    | NO DOUBT ABOUT IT<br>(S.M. RECORDS)  | 31             |
| 40   | 1     | RETURN TO INNOCENCE<br>(MCA/ATLANTIC)  | 31             |
| 41   | 4     | NE'DO<br>(MCA/ATLANTIC)  | 31             |
| 42   | 1     | RETURN TO INNOCENCE<br>(MCA/ATLANTIC)  | 31             |
| 43   | 44    | NE'DO<br>(MCA/ATLANTIC)  | 31             |
| 44   | 6     | NE'DO<br>(MCA/ATLANTIC)  | 31             |
| 45   | 32    | NE'DO<br>(MCA/ATLANTIC)  | 31             |
| 46   | 18    | NE'DO<br>(MCA/ATLANTIC)  | 31             |
| 47   | 22    | NE'DO<br>(MCA/ATLANTIC)  | 31             |
| 48   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 31             |
| 49   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 31             |
| 50   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 31             |
| 51   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 31             |
| 52   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 31             |
| 53   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 31             |
| 54   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 31             |
| 55   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 31             |
| 56   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 31             |
| 57   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 31             |
| 58   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 31             |
| 59   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 31             |
| 60   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 31             |
| 61   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 31             |
| 62   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 31             |
| 63   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 31             |
| 64   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 31             |
| 65   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 31             |
| 66   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 31             |
| 67   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 31             |
| 68   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 31             |
| 69   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 31             |
| 70   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 31             |
| 71   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 31             |
| 72   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 31             |
| 73   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 31             |
| 74   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 31             |
| 75   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 31             |

| WEEK | TITLE | ARTIST (LABEL/DISTRIBUTING LABEL)  | WEEKS ON CHART |
|------|-------|--|----------------|
| 38   | 29    | <b>** NO. 1 **</b><br>BUMP 'N' GRIND<br>(S.M. RECORDS) (3 weeks in the top 10) | 30             |
| 39   | 27    | ALL THAT SHE WANTS<br>(S.M. RECORDS)   | 30             |
| 40   | 56    | NO DOUBT ABOUT IT<br>(S.M. RECORDS)  | 30             |
| 41   | 1     | RETURN TO INNOCENCE<br>(MCA/ATLANTIC)  | 30             |
| 42   | 4     | NE'DO<br>(MCA/ATLANTIC)  | 30             |
| 43   | 1     | RETURN TO INNOCENCE<br>(MCA/ATLANTIC)  | 30             |
| 44   | 44    | NE'DO<br>(MCA/ATLANTIC)  | 30             |
| 45   | 6     | NE'DO<br>(MCA/ATLANTIC)  | 30             |
| 46   | 32    | NE'DO<br>(MCA/ATLANTIC)  | 30             |
| 47   | 18    | NE'DO<br>(MCA/ATLANTIC)  | 30             |
| 48   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 30             |
| 49   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 30             |
| 50   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 30             |
| 51   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 30             |
| 52   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 30             |
| 53   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 30             |
| 54   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 30             |
| 55   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 30             |
| 56   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 30             |
| 57   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 30             |
| 58   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 30             |
| 59   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 30             |
| 60   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 30             |
| 61   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 30             |
| 62   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 30             |
| 63   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 30             |
| 64   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 30             |
| 65   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 30             |
| 66   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 30             |
| 67   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 30             |
| 68   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 30             |
| 69   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 30             |
| 70   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 30             |
| 71   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 30             |
| 72   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 30             |
| 73   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 30             |
| 74   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 30             |
| 75   | 2     | NE'DO<br>(MCA/ATLANTIC)  | 30             |

Compiled from a national sample of POS (point of sale) units equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



# Hot 100 Recurrent Airplay

| WEEK | TITLE | ARTIST (LABEL/DISTRIBUTING LABEL)              | WEEKS ON CHART |
|------|-------|--|----------------|
| 1    | 1     | SHOOP<br>SALTY PEAS (MCA/ATLANTIC)             | 31             |
| 2    | 1     | NEVER STOP BELIEVING SECRETS<br>BARRAGE (EPIC) | 31             |
| 3    | 6     | DREAM-OVER<br>MADONNA (S.M. RECORDS)           | 31             |
| 4    | 15    | HEY JEALOUSY<br>(S.M. RECORDS)                 | 31             |
| 5    | 1     | AGAIN<br>(S.M. RECORDS)                        | 31             |
| 6    | 1     | JESSE<br>JOSHUA REDMON (S.M. RECORDS)          | 31             |
| 7    | 33    | TOP PRINCIPLES<br>(S.M. RECORDS)               | 31             |
| 8    | 2     | THE REVER OF DREAMS<br>MELI'JA (S.M. RECORDS)  |                |

## NINE INCH NAILS MAKE CHARTS INDUSTRIAL ZONE

(Continued from page 3)

stream for nearly two decades. Pioneering acts like the Red Hot Chili Peppers received the most no commercial response at the time, included Lou Reed's 1975 album "Metal Machine Music" and early-'80s albums by the U.K. band Throbbing Gristle.

In the '90s, Chicago-based independent label Wax Trax! and Vancouver, British Columbia's Nettwerk were the chief purveyors of the music that became the biggest, Ministry and Skinny Puppy, respectively, remained cult artists.

"It wasn't until Nine Inch Nails' 'The Great Escape Machine' in 1992 that the genre became a serious chart presence.

Judy Neubauber, retail advertising and promotions coordinator for the 16-store, Chatsworth, Calif.-based Tempo Records web, says NIN has done extremely well at the chain. At a midrange sale at Tempo's Northridge store, the new album sold 500 copies. Sold Soundgarden's "Superunknown."

Says Neubauber, "There's been a huge buzz. Everyone was waiting for [Reznor's] second full-length album."

Neubauber says a big part of industrial's move toward the mainstream has been airplay on modern rock radio.

KROQ is one of 24 modern rock stations playing the NIN track "March of the Pigs." APD Gene Sauter says "The Great Escape Machine" "is going to be huge in L.A."

The station also is one of five modern rock stations playing "Closer," a second track from the album. Those stations have even gone as far as their way to edit the track, which contains explicit lyrics, to make it suitable for airplay.

At Halloran, MD/afternoon personality at modern rock XTRA (91X) San Diego, credits Nine Inch Nails with bringing industrial to the mainstream. "The word industrial is pretty dirty for some people," he says. "What Trent does is make pop songs that sound industrial. He takes a great pop song and destroys it, but keeps the same way that Jesus & Mary Chain use feedback."

At KNDD (the End) Seattle, MD Marco Collins reports that Nine Inch Nails is a hot commodity. "At our station, the thing is going crazy," he says. KNDD is playing "March of the Pigs" more than 17 times a week, while "Closer" was the No. 2 most-requested track at the station the week of March 14.

Collins adds that other industrial acts, ranging from Machines of Loving Grace to Ministry, also have been wowing the station. "I think that the masses are coming around to what the core has known all along," Collins adds.

At KITS (Live 106) San Francisco director of music operations Steve Masters notes that adding industrial to the mix gives a station an aggressive edge. "When we played it, we're the only one that people respond positively," he adds.

While Nine Inch Nails may be breaking down barriers at radio, not everyone is buying. According to MTV Records in having a station that plays industrial music, says TTT national director of promotion Jim McNeil. "Even though programmers understand that there is a huge fan base for industrial, they're only going to buy it if they pigoneilite it into nighttime

rotation, and are forced to do it reluctantly. They're often scared because of the tremendous sales and phone response."

### NO INDUSTRIAL REVOLUTION

Another industrial act that has made inroads in the last few years is Ministry, whose 1992 album "Psalm 69" reached No. 27 on The Billboard 200. Ministry's new album, "The Mindwarp Project," is expected to sell 654,000 copies. That, according to Reznor, remains largely an aftereffect phenomenon. Says KROQ's Sandbloom, "Ministry's 'N.W.O.' is the quintessential industrial rock record."

Like Nine Inch Nails, Ministry is an alumnus of Lollapalooza. NIN was part of the festival's debut lineup in 1991, while Ministry was a featured act in 1992.

Marq Geiger, VP of A&R for American Records and a force behind Lollapalooza, says Nine Inch Nails and Ministry have opened the doors for other acts covering similar musi-

ty. "The door is open," says Geiger. "If they make good records, they can sell a lot more than they have in the past."

Yet Geiger doesn't expect an industrial revolution. "I don't think it's a trend like rap, where everyone is going to get in because the market is so big," he says.

### BROADENING THE BASE

Those close to the industrial scene have mixed feelings about the genre's new-found acceptance. Kim Traub, one of the staff of four that publishes Industrialization, a fanzine based in the Chicago area, notes that Reznor is on the cover of *Musicians*, *Bizer*, and *CMJ*. He's also a featured interviewee in the fanzine's next issue. "That's just the way the business works," she says. "There's always going to be quibbling over who's alternative and who's not."

Yet Traub sees a positive side, too. American hopes to find success in the industrial market in August with the label debut from recent signing Skinny Puppy, formerly licensed to Capitol in the U.S. via Nettwerk.

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## GERBRIAN CHANTS BECOME AN INTERNATIONAL HIT FOR EMI CLASSICS

(Continued from page 3)

EMI Classics, saw an opportunity to spread the word. He persuaded the Abbot of Silos to open the monastery to the press, and arranged for a series of interviews and filming. And the story—of celibate, silent monks raking in the royalties (and donating the proceeds) to the monastery and third-world projects—proved prime-time TV news and feature material.

Sales took off and began to affect neighboring countries. According to the U.K. market research firm Interlands sold 22,000, and the ripple effect could be felt as far as Sweden, which sold 5,500.

When it came over the 50,000 figure in the U.K., market research showed that the purchasers were mainly in the 18-30 age bracket—another factor that convinced Lewis to invest in TV advertising and aim for the top five. "We are spending 100,000 pounds [\$150,000] on TV—it will be the largest campaign we have done since Nigel Kennedy's record-

ing of the Brahms Concerto," he says. "In fact, it is bigger."

Gregorian chant has been heard on CBS radio stations including Radio 1 and Virgin. Lewis has prepared a 10-minute sampler CD, with 24-minute tracks, to help bewildered DJs understand what to do when presented with 130 minutes of religious music that has its origins in the 6th century.

Not surprisingly, other companies jumped on the bandwagon. Deutsche Grammophon, which has its own recording of the Silos monks, released it with the title "Old Spanish Chant." Sony Classical released last year's recording of the Silos monks, released it with the title "Old Spanish Chant." Sony Classical released last year's recording of the Silos monks, released it with the title "Old Spanish Chant."

By August, the album had already been reissued by Warner Classics U.K. already had "Classic Stressbusters" ready for release, an assortment of well-known "calming" classics, and the label swiftly reissued an old Erato record-

ing of Gregorian chant, issuing it under the title "Tranquility."

In the U.S., the EMI album has moved from being "a very big classical record to a major pop release," says Steve Murphy, president of the company's Angel Records, its U.S. classical division. Angel is planning a national TV ad campaign by the week of April 4 on five major cable networks, including CNN. The label also is planning to release a single, "Alleluia, beatus vir qui suffert," and an accompanying video—sings Monks—in April. "This is all developing so quickly, and the excitement is so high," says Murphy, who notes that details on a radio campaign are still being worked out.

At retail, Cema Distribution is working the album as a crossover record with display materials, buttons, and posters. "Cema has gotten behind this as if it were any of our companies' pop releases," says Murphy. "They're treating it as if it were as

"It may be good to broaden the base and people that listen to this kind of music."

Brian Perera, label manager of the Los Angeles-based independent label Cleopatra, which has been specializing in classical since opening in 1992, also sees positives to the success of Nine Inch Nails. "Every other major label is going to be looking for their Nine Inch Nails," Perera says. "Acts that normally wouldn't be looked at are definitely getting looked at now. It's breaking a whole new door open for new acts."

The label, which has issued one "Industrial Revolution" CD sampler and a book of the same name, is releasing a second sampler.

"We're getting a free ride with [Nine Inch Nails]," Perera adds. "Magazines that wouldn't have the least bit of interest in us are coming around. I guess everything has its time."

much of a priority as Bonnie Raitt."

Some radio stations are already helping to spread the word of the word in the U.S. "They have created quite a sensation," says Craig Curtis, PD of public station WETA-FM Washington, D.C.

On March 28 the station's afternoon host, Robert Aubrey Davis, presented the American broadcast premiere of "Chant" on his weekly early-music program, "Millennium Of Music." Within days, Washington, D.C.'s Oldson Books And Records sold 500 copies of "Chant."

Nationally, the issue is much the same. On March 28, Wherehouse chain, based in Torrance, Calif., "Chant" is in position to catch 1990's "The Three Tenors" as the chain's best-selling classical record ever, says Rubin Messel, Wherehouse's classical buyer. He notes that the surge behind "Chant" is being driven not by traditional classical music buyers, but by a swelling crossover audience.

In fact, the recording's crossover appeal prompted the decision to release the single-disc version with a nappy title and popstyle album art. "In this situation, it was proved that the public was eager and ready for this kind of music," says Murphy. "The job we had was to promote and present the packaging in a fashion most acceptable to the broadest possible audience."

Assistance in preparing this story was provided by Eric Boehler and Susan Nuzantia in New York. Nicolae Soames is editor of *Gramophone's* publication, *Classical News*.

## MICHAEL PACT 'UNENFORCEABLE,' LAWYER SAYS

(Continued from page 3)

it's a matter that must be pleaded, and it wasn't part of his [original] pleadings."

After a brief court adjournment to discuss his position, Cran told the judge that the case should continue.

The longevity of the court case seems to be taking its toll on the tempers of the key legal players, with Parker commenting, "I'm punch-drunk after 18 days of legal submissions"; Pollock informing Cran, "I've done enough legal work to claim that I'm going to be a lawyer"; and Cran accusing Pollock of using "distracting behavior."

Earlier in the week, Cran had claimed that the real reason Sony wanted eight albums dealt with by its artists was because "they want to make as much profit as possible, and protect themselves from having to compete with other record companies after [the release of] three or four albums. We submit that this kind of contract, which ties an artist, also fetters the artist."

He added that the level of investment made by record companies in their artists "can be recouped within three or four successful albums... and that Sony only invests in the level of investment will drop if they

only sign artists for that number of albums, instead of for eight albums."

Cran acknowledged, "We accept that the company's desire to obtain recoupment of advances is a legitimate business interest, and that there should be a reasonable return on the artist... otherwise it's only a desire to make a lot of money."

He added that with Michael's "Faith" album, Sony had known that it would recoup all the big advance sales figures made to date. "But there had been little risk to the company itself."

Cran claimed that the company dropped many artists before they had released their albums, "and certainly after the third album, if they have not been successful." He produced a list of Sony recording acts and their sales figures, and claimed that Altered Images, the Stranglers, the Passades, Bros, and Spear Of Destiny had been among the acts dropped by the company after they had released an album, even though in some cases one or two of their albums had been very profitable.

He added, "If the artist wanted to work for Sony, by contract, he would have to repay the investment, the

outstanding debt balance. Every artist should have the right to bring an agreement to an early close, but he would have to repay what was outstanding on the advance account."

Cran, discussing net profits for both Sony and George Michael, added, "It is outrageous that Sony should be operating a system where they make so much more money out of the sales of CDs than the artist does... there is no justification for that."

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# 100 SINGLES SPOTLIGHT

by Kevin McCabe

**GLORIOUS:** This week's fight for the top of the Hot 100 sees "The Sign" by Ace of Base (Arista) holding onto No. 1 over R. Kelly's "Bump N' Grind" (Drive) by a razor-thin margin. "Bump," the biggest point-gainer on the chart for the third straight week, is up to No. 12 in monitored airplay points and maintains its strong No. 1 in sales—selling more than 100,000 units last week. Kelly's single is likely to ease into the No. 1 spot next week. The second-biggest-gainer in the top 10 is "I Wanna Mmm Mmm" by Craah Testa (Arista). It's up 24% in sales and moves 12-8 overall. It ranks No. 1 in airplay at KUTV Salt Lake City, No. 7 at WKCI (KC 101) New Haven, Conn., and No. 8 at WFLY (Y100) Philadelphia.

**"RETURN TO INNOCENCE"** by Enigma (Virgin) is the biggest overall gainer among developing titles (those not yet in the top 20) and wins the Greatest Gainer/Airplay at No. 24. It vaults 30-19 in airplay and also enjoys a healthy debut in sales, at No. 41. "Return" ranks No. 1 in airplay at modern rock outlet KDOG (The Edge) Dallas and WNNX (96X) Atlanta, and No. 4 at top 40/mainstream WZZB (97) New Orleans. "How Do You Like It" by Keith Sweat (Elektra) wins the Greatest Gainer/Sales. "Like" also is breaking at rhythm-cross-over stations, including No. 3 at WJMN (Jammy's 94.9) Boston, No. 5 at WFGC Washington, D.C., and No. 9 at WERQ (92.5) Baltimore. The second-biggest overall gainer below No. 20 is "Born To Roll" by Mista Ace Incorporated (Delicious Vinyl/EastWest), which makes a big move on the Hot 100, 62-58. "Born" is No. 5 in airplay at WQHT (Hot 97) New York, No. 7 at KSOL (Wild 107) San Francisco, and No. 8 at WIOQ (Q102) Philadelphia.

**HOW HIGH:** Readers often ask how high a single can go on the Hot 100 due to sales alone. "Indian Outlaw" by Tim McGraw (Curb) is answering the question: It's the first single to reach the top 15 from sales only. It sold more than 50,000 units in the week used for the chart, ranking No. 4 in singles sales. All the units sold so far are due to airplay at country radio and video outlets, which is not figured into the Hot 100 point totals. Curb is planning a top 40 radio promotional blitz next week, however, so top 40 airplay may be forthcoming.

**QUICK CUTS:** The Hot Shot Debut at No. 35 is "I'll Remember" by Madonna (Maverick/Sire/Warner Bros.), from the "With Honors" soundtrack. Its strong debut is due to a No. 27 debut on the airplay chart. It was only in stores for part of the week. "Remember" ranks top 10 in airplay out of the seven mainstream outlets, including WKSS Wilkes-Barre, Pa. (No. 1), KRBB Houston (No. 2), and KFFR (Power 92.0) (No. 6). ... Two new artists make their Hot 100 bows this week: From San Jose, Calif., Jocelyn Enriquez enters at No. 35 with "I've Been Thinking About You" (Clasico). The dance single is breaking out of her hometown, where it's No. 2 in airplay at KHQT (97.7). "Neon Moonlight" by Rosco Martin (Zoo) debuts at No. 38. It's No. 14 in airplay at K115 in his hometown, Los Angeles.

# Sony Tree Launches Religious Music Arm Nashville Vet Scherer Named Division's Director

■ BY BOB DARDEN

Sony Music Publishing has entered the increasingly competitive contemporary Christian publishing market with the launch of a religious music division of Sony Tree. Nashville veteran Jim Scherer has been named director of the new division.

According to Donna Hilley, president and CEO of Sony Tree, Scherer will retain his current title as director of creative services for Sony Tree in addition to managing the new division.

Richard Rowe, president of Sony Music Publishing, says that while the division's writers are currently better known for their pop and country music hits, the new division would increase their visibility in Christian music.

The launch comes only a week after the Sparrow Corp. purchased another well-known Christian publishing house, Meadowgreen from Hills, incidentally, was instrumental in the founding of Meadowgreen as a part of Tree before CBS purchased Tree a few years later.

Scherer has spent the past 10 years in music publishing and has been with Sony Tree since 1988. Past credits include stints as a manager, producer, engineer, and musician.

"This has always been a particular interest of mine," he says. "I've been involved in contemporary Christian music for as long as I've been playing or writing, for a long time." So, since Sony Tree already had writers who were having success in Christian music, Scherer says, "I thought there is no lack of Sony Tree establishing a record label at this time, nor are there any plans to expand the division's focus beyond what Scherer says writers for Sony Tree's contemporary Christian music division have already enjoyed a number of hits in the Top Contemporary Christian charts. Those writers include Jeff and Gayla Borders, Johnny Douglas, Jon Mohr, and Chapin Hartford.

According to Scherer, the division's primary focus will be on signing new and established writer/producers and artist/writers, much like Sony Music Publishing has done with

Keith Thomas, Robert White Johnson, Wally Wilson, Kenny Greenberg, Chris Rodriguez, Bill Owensky, Mark Chesbire, Madeline Stone, Phil Barnhart, and James Humphrey—all of whom have enjoyed writing successes in both the contemporary Christian and mainstream music markets. "Because Sony is so vast, we're going to be able to tap into so many new networks," Scherer says. "Before, whenever I went to Los Angeles, I'd get a lot of calls from people or, now, when I go to pitch to film and television, I take contemporary Christian songs along as well. We're already getting some good responses by doing that."

Scherer says Sony Tree will not create a separate title for the contemporary Christian music division. "But nothing much will change. We're just going to be able to let more people know about this music. I don't want to put tags on people or music. Music too often gets judged by whatever label gets slapped on it, whether it is country or Christian music."

## INTEGRITY MOVES TO SPRING ARBOR DISTRICT

(Continued from page 10)

Mobie, Ala.-based Integrity, says the label's sales exceeded \$28 million in 1983, its fifth consecutive year of 25% growth.

"After months of strategically studying what we should do, we decided that since we were diversifying into a new market, we should do the right thing for Integrity," Coleman says. "The main thing is focus. It allows us to have our own sales force and our own record label. I believe it will result in a sales increase. This is certainly not a negative on Sparrow."

Once the agreement with Sparrow expires Aug. 31, Integrity's warehousing and fulfillment operations will be handled through Spring Arbor Distributors of Belleville, Mich.

Integrity began as a part-time, worship music-oriented record club. But Coleman said that Integrity's Christian bookstore sales "have

grown dramatically over the past several years, and we are projecting retail sales alone in excess of \$12 million this year."

"If we had experienced slower growth, we probably would have remained with Sparrow. But today, in terms of sales, our record sales are either equal or just exceeded our [record club] business."

Integrity will become one of Spring Arbor's two accounting units. Rick Pigott, president of Spring Arbor, says his company has delivered Integrity Music product to the book market since 1981. "We know the product well," Pigott says. "This is a great opportunity for both companies to fulfill their missions and grow together."

Pigott says Spring Arbor, which earned \$160 million in revenues in 1983, will add an unspecified number of additional employees because of the agreement, in Nashville and at its corporate home near Detroit.

"We carry everything out of note in a live catalog system, from every gospel to every distribution house in the country," Pigott says. "We've been carrying all of the Integrity lines for some years—we're just changing the level of distribution agreement with them."

## PIONEER'S BLUE LASER

(Continued from page 6)

(JVC), and Philips. Matsushita is set to launch the industry's first Video CD system April 1.

Video CD is based on the MPEG-1 standard, which is roughly analogous to current VHS technology, while blue laser holds the promise of high-capacity, longer-playing audio and visual software based on the MPEG-2 standard.

Notwithstanding its support for Video CD, Sony actually be closest to developing practical blue laser technology, says Chuck Goto, electronics industry analyst for securities firm D. W. Morgan, Japan.

"I visited Sony's research lab at the end of last year and it looked like they were pretty close to having a complete blue laser laser technology proposed to the SHG type just announced by Pioneer," says Goto. The main problem with the SHG type, he says, is its high power consumption. "If Pioneer's statements mean the company will continue research into both types of blue laser technology,"

STEVE McCLURE

In addition to providing Integrity product to Christian bookstores, Spring Arbor will serve as a fulfillment center for the product to be shipped to general market retailers. Coleman says Integrity has no plans to "internalize" warehousing and fulfillment, but tag on people or music too often gets judged by whatever label gets slapped on it, whether it is country or Christian music."

"We talk with Spring Arbor about a number of things, and there's a real good possibility that we'll be working out our own distribution. We'll be in different parts of the country, but we may have some folks in Nashville and some in Mobie," he says.

Coleman says the move will require Integrity to hire "20-plus" new employees in national sales management, field reps, and telemarketing positions.

"They'll be in different parts of the country, but we may have some folks in Nashville and some in Mobie," he says.

In a prepared release, Sparrow CEO Billy Ray Hearn said his company is "pleased to announce that Integrity Music's exceptional growth."

"We wish them the best in this new venture. We will continue to aggressively sell their product and support their programs through Aug. 31."

## REVAMPED NIRVANA, BECK ALBUMS

(Continued from page 10)

that "different." "The song title change, he says, "Kurt changed it to 'Walf Me' because 'walf' is not gender-specific. We thought that was the best way to distribute because it's not gender-specific." But he adds, "We did not have to compromise the music. The music is intact."

Geffen approached Nirvana with the suggestion of an alternative package, Farrell says the band is also "concerned about the kids being able to buy it." "They wanted to make sure the lyrics statement wasn't hurtful to any group," he says. "It's nearly negligible in terms of a compromise... In order to satisfy any compromise, so that

sets up rules to get something in the racks, this is very minor." Details are far sketchier about the revised Beck album, with its release nearly two months away, but Smith acknowledged that an alternate package will be released.

Speaking generally, Smith stresses the importance of addressing the concerns of rock consumers, which service an immense retail audience.

"What racks do is provide you with the high road," he says. "The most important thing is to get the music under the hands of consumers. [And] many consumers don't buy their records any more, and support

# BUBBLING OVER HOT 100 SINGLES

| THIS WEEK | LAST WEEK | TITLE               | ARTIST             |
|-----------|-----------|---------------------|--------------------|
| 1         | 1         | I TAKE YOU THERE    | ACE OF BASE        |
| 2         | 2         | BUMP N' GRIND       | R. KELLY           |
| 3         | 4         | I WANNA MMM MMM     | CRAAH TESTA        |
| 4         | 3         | HOW DO YOU LIKE IT  | KEITH SWEAT        |
| 5         | 11        | INDIAN OUTLAW       | TIM MCGRAW         |
| 6         | 10        | RETURN TO INNOCENCE | ENIGMA             |
| 7         | 1         | BEATIFUL IN MY EYES | JACQUELINE ROMBERG |
| 8         | 1         | WOLF ME             | NIRVANA            |
| 9         | 1         | WOLF ME             | NIRVANA            |
| 10        | 1         | WOLF ME             | NIRVANA            |
| 11        | 1         | WOLF ME             | NIRVANA            |
| 12        | 1         | WOLF ME             | NIRVANA            |
| 13        | 1         | WOLF ME             | NIRVANA            |
| 14        | 1         | WOLF ME             | NIRVANA            |
| 15        | 1         | WOLF ME             | NIRVANA            |
| 16        | 1         | WOLF ME             | NIRVANA            |
| 17        | 1         | WOLF ME             | NIRVANA            |
| 18        | 1         | WOLF ME             | NIRVANA            |
| 19        | 1         | WOLF ME             | NIRVANA            |
| 20        | 1         | WOLF ME             | NIRVANA            |
| 21        | 1         | WOLF ME             | NIRVANA            |
| 22        | 1         | WOLF ME             | NIRVANA            |
| 23        | 1         | WOLF ME             | NIRVANA            |
| 24        | 1         | WOLF ME             | NIRVANA            |
| 25        | 1         | WOLF ME             | NIRVANA            |

| THIS WEEK | LAST WEEK | TITLE               | ARTIST             |
|-----------|-----------|---------------------|--------------------|
| 1         | 1         | I TAKE YOU THERE    | ACE OF BASE        |
| 2         | 2         | BUMP N' GRIND       | R. KELLY           |
| 3         | 4         | I WANNA MMM MMM     | CRAAH TESTA        |
| 4         | 3         | HOW DO YOU LIKE IT  | KEITH SWEAT        |
| 5         | 11        | INDIAN OUTLAW       | TIM MCGRAW         |
| 6         | 10        | RETURN TO INNOCENCE | ENIGMA             |
| 7         | 1         | BEATIFUL IN MY EYES | JACQUELINE ROMBERG |
| 8         | 1         | WOLF ME             | NIRVANA            |
| 9         | 1         | WOLF ME             | NIRVANA            |
| 10        | 1         | WOLF ME             | NIRVANA            |
| 11        | 1         | WOLF ME             | NIRVANA            |
| 12        | 1         | WOLF ME             | NIRVANA            |
| 13        | 1         | WOLF ME             | NIRVANA            |
| 14        | 1         | WOLF ME             | NIRVANA            |
| 15        | 1         | WOLF ME             | NIRVANA            |
| 16        | 1         | WOLF ME             | NIRVANA            |
| 17        | 1         | WOLF ME             | NIRVANA            |
| 18        | 1         | WOLF ME             | NIRVANA            |
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| 20        | 1         | WOLF ME             | NIRVANA            |
| 21        | 1         | WOLF ME             | NIRVANA            |
| 22        | 1         | WOLF ME             | NIRVANA            |
| 23        | 1         | WOLF ME             | NIRVANA            |
| 24        | 1         | WOLF ME             | NIRVANA            |
| 25        | 1         | WOLF ME             | NIRVANA            |

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.



| WEEK                    | WEEKS ON CHART | ARTIST | TITLE  | PEAK POSITION                             |
|-------------------------|----------------|--------|--|---|
| 119                     | 109            | 66     | <b>COLLIN RAYE</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)                                 | <b>EXTREMES</b> 73                        |
| *** <b>PACESTER</b> *** |                |        |  |   |
| 111                     | 145            | 47     | <b>YANNI</b> • <b>SONY MUSIC</b> (02 6100 10 96 01 98)                                       | <b>IN MY TIME</b> 24                      |
| 112                     | 103            | 100    | <b>CONFEDERATE RAILROAD</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)                        | <b>CONFEDERATE RAILROAD</b> 53            |
| 113                     | 107            | 63     | <b>SWV</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)   | <b>IT'S ABOUT A TIME</b> 47               |
| 114                     | 105            | 117    | <b>STH WARD BROT</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)                               | <b>GANKSTA FUNK</b> 105                   |
| 115                     | 104            | 104    | <b>WYNNONA</b> • <b>OLIVE</b> (02 5995 10 96 0215 98)  | <b>TELL ME WHY</b> 8                      |
| 115                     | 117            | 136    | <b>707 TOMMY ROY</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)                               | <b>SWING BATTAS</b> 516                   |
| 117                     | 97             | 31     | <b>WHITE ZOMBIE</b> • <b>LA SEXTORZI</b> • <b>DEVIL MUSIC VOL. 1</b> (02 5995 10 96 0215 98) | <b>NO TIME TO KILL</b> 14                 |
| 118                     | 201            | 118    | <b>CLYDE BLACK</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)                                 | <b>NO TIME TO KILL</b> 14                 |
| 119                     | 127            | 121    | <b>RICK TREVINO</b> • <b>COLUMBIA</b> (02 5995 10 96 0215 98)                                | <b>RICK TREVINO</b> 119                   |
| 120                     | 122            | 79     | <b>QUEEN</b> • <b>HOLLYWOOD</b> (02 5995 10 96 0215 98)                                      | <b>GREATEST HITS</b> 11                   |
| 121                     | 138            | 173    | <b>SHERYL CROW</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)                                 | <b>TUESDAY NIGHT MUSIC CLUB</b> 121       |
| 122                     | 134            | 108    | <b>MINT CONDITION</b> • <b>PERFECT</b> (02 5995 10 96 0215 98)                               | <b>FROM THE MINT FACTORY</b> 104          |
| 123                     | 118            | 127    | <b>BENEFIT/FREEMAN</b> • <b>GRP</b> (02 5995 10 96 0215 98)                                  | <b>THE BENEFIT/FREEMAN PROJECT</b> 118    |
| 124                     | 116            | 109    | <b>UNO</b> • <b>VERNON</b> (02 5995 10 96 0215 98)   | <b>BROTHERS AND LIES</b> 6                |
| 126                     | 110            | 115    | <b>JOE DIFFIE</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)                                  | <b>HONKY TONK ATTITUDE</b> 67             |
| 126                     | 115            | 97     | <b>TONY! TONI TONÉ!</b> • <b>WIND</b> (02 5995 10 96 0215 98)                                | <b>SONS OF SOUL</b> 24                    |
| 127                     | 131            | 105    | <b>CE KE PENISTON</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)                              | <b>THOUGHT YA KNEW</b> 96                 |
| 128                     | 121            | 100    | <b>LANNY KRAVITZ</b> • <b>VERNON</b> (02 5995 10 96 0215 98)                                 | <b>ARE YOU GONNA GO AWAY</b> 12           |
| 129                     | 123            | 111    | <b>BIG HEAD TODD &amp; THE MONSTERS</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)            | <b>SISTER SWEET'S</b> 117                 |
| 130                     | 133            | 129    | <b>GARTH BROOKS</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)                                | <b>NO FENCES</b> 3                        |
| 131                     | 121            | 114    | <b>ZAPP</b> • <b>REPRISE</b> (02 5995 10 96 0215 98)   | <b>ALL THE GREATEST HITS</b> 39           |
| 132                     | 142            | 127    | <b>ADAM SANDLER</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)                                | <b>THEY'RE ALL GONNA LAUGH AT YOU</b> 131 |
| 132                     | 126            | 121    | <b>JAMES BROWN &amp; DUNN</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)                      | <b>BRAND NEW MAN</b> 10                   |
| 134                     | 139            | 130    | <b>SOUNDTRACK</b> • <b>SONY</b> (02 5995 10 96 0215 98)                                      | <b>IN THE NAME OF THE FATHER</b> 114      |
| 135                     | 118            | 117    | <b>AARON HALL</b> • <b>SONY</b> (02 5995 10 96 0215 98)                                      | <b>THE TRUTH</b> 47                       |
| 136                     | 129            | 124    | <b>ALICE IN CHAINS</b> • <b>COLUMBIA</b> (02 5995 10 96 0215 98)                             | <b>DIRT</b> 6                             |
| 137                     | 112            | 100    | <b>UZ</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)  | <b>ZOOPIRIA</b> 1                         |
| 138                     | 113            | 92     | <b>GLORIA ESTEFAN</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)                              | <b>MIL TERRA</b> 27                       |
| 139                     | 135            | 120    | <b>JOHN MICHAEL MONTGOMERY</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)                     | <b>LEF'S A DANCE</b> 27                   |
| 140                     | 146            | 128    | <b>TAG TEAM</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)                                    | <b>WHOOPI! (THERE IT IS)</b> 30           |
| 141                     | NEW            | 1      | <b>MARTY STUART</b> • <b>SONY</b> (02 5995 10 96 0215 98)                                    | <b>LOVE AND LAUGH</b> 141                 |
| 142                     | NEW            | 1      | <b>12 GAUGE STREET</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)                             | <b>12 GAUGE</b> 142                       |
| 143                     | 128            | 9      | <b>VARIOUS ARTISTS</b> • <b>THUMP</b> (02 5995 10 96 0215 98)                                | <b>OLD SCHOOL</b> 123                     |
| 144                     | 78             | 2      | <b>DAVID LEE ROTH</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)                              | <b>YOUR FILTHY LITTLE MOUTH</b> 78        |
| 145                     | 137            | 140    | <b>JIM HENDRIX</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)                                 | <b>THE ULTIMATE EXPERIENCE</b> 72         |
| 146                     | 144            | 47     | <b>CONSCIOUS DAUGHTERS</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)                         | <b>EAR TO THE STREET</b> 126              |
| 147                     | 141            | 155    | <b>THE JERKY BOYS</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)                              | <b>THE JERKY BOYS</b> 80                  |
| 148                     | NEW            | 1      | <b>BILLY DEAN</b> • <b>REPRISE</b> (02 5995 10 96 0215 98)                                   | <b>GREATEST HITS</b> 148                  |
| 148                     | 155            | 101    | <b>VAN MORRISON</b> • <b>POLYGRAM</b> (02 5995 10 96 0215 98)                                | <b>THE BEST OF VAN MORRISON</b> 155       |
| 150                     | 125            | 119    | <b>SLIM SHACK</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)                                  | <b>ALADDIN</b> 6                          |
| 151                     | 153            | 146    | <b>SAMMY KERSHAW</b> • <b>MERCURY</b> (02 5995 10 96 0215 98)                                | <b>HAUNTED HEART</b> 57                   |
| 152                     | 175            | 47     | <b>TOBY KEITH</b> • <b>MERCURY</b> (02 5995 10 96 0215 98)                                   | <b>TOBY KEITH</b> 99                      |
| 153                     | 143            | 137    | <b>THE NEW POWER GENERATION</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)                    | <b>BOGGER, BETTER, FASTER, MORE!</b> 13   |
| 154                     | 142            | 142    | <b>RUSH</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)  | <b>COUNTERTOPS</b> 2                      |
| 155                     | 134            | 113    | <b>BEASTIE BOYS</b> • <b>CAPITOL</b> (02 5995 10 96 0215 98)                                 | <b>SOME OLD BULLSHIT</b> 46               |

|     |          |     |   |   |
|-----|----------|-----|---|---|
| 158 | 151      | 135 | <b>ELTON JOHN</b> • <b>MCA</b> (02 5995 10 96 0215 98)                        | <b>DUETS</b> 25                                   |
| 151 | 110      | 132 | <b>SPIN DOCTORS</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)                 | <b>COULDFULL FULL OF KRYPTONITE</b> 1             |
| 158 | 149      | 126 | <b>SIJUK</b> • <b>ALBERTA</b> (02 5995 10 96 0215 98)                         | <b>DEBUT</b> 61                                   |
| 151 | 151      | 4   | <b>GERALD ALBRIGHT</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)              | <b>SIMCOTH</b> 151                                |
| 160 | NEW      | 1   | <b>CAROLE KING</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)                  | <b>IN CONCERT</b> 10                              |
| 151 | 151      | 130 | <b>BOY HOWDY</b> • <b>GRP</b> (02 5995 10 96 0215 98)                         | <b>SHE'D GIVE ANYTHING</b> 103                    |
| 152 | 135      | 126 | <b>NIRVANA</b> • <b>GC</b> (02 5995 10 96 0215 98)                            | <b>NEVERMIND</b> 1                                |
| 151 | 151      | 146 | <b>INNER CIRCLE</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)                 | <b>BAD BOYS</b> 64                                |
| 164 | 174      | 120 | <b>GARTH BROOKS</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)                 | <b>GARTH BROOKS</b> 13                            |
| 165 | 150      | 172 | <b>CELINE DION</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)                  | <b>CELINE DION</b> 34                             |
| 166 | 162      | 156 | <b>32 SOUNDTRACK</b> • <b>JIVE</b> (02 5995 10 96 0215 98)                    | <b>MENACE II SOCIETY</b> 11                       |
| 166 | 159      | 154 | <b>TRON</b> • <b>SONY</b> (02 5995 10 96 0215 98)                             | <b>COOL RUNNINGS</b> 111                          |
| 168 | 158      | 149 | <b>DEE LEPPARD</b> • <b>MERCURY</b> (02 5995 10 96 0215 98)                   | <b>RETRO ACTIVE</b> 9                             |
| 168 | 156      | 3   | <b>GERSHWIN/WOODHOUSE</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)           | <b>THE PIANO ROLLS</b> 156                        |
| 170 | 179      | 169 | <b>BILLY RYDERS</b> • <b>MERCURY</b> (02 5995 10 96 0215 98)                  | <b>IT WON'T BE THE LAST</b> 3                     |
| 171 | 181      | 132 | <b>INTRO</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)                        | <b>INTRO</b> 53                                   |
| 172 | 147      | 141 | <b>SOUL ASYLUM</b> • <b>COLUMBIA</b> (02 5995 10 96 0215 98)                  | <b>GRAVE DANCERS UNION</b> 11                     |
| 173 | 195      | 2   | <b>EPENAL</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)                       | <b>ALWAYS &amp; FOREVER</b> 173                   |
| 174 | 180      | 195 | <b>CTPAC</b> • <b>HYPERION</b> (02 5995 10 96 0215 98)                        | <b>STRICTLY 4 MY N.I.G.G.A. 2...</b> 2            |
| 176 | 149      | 143 | <b>MARY J. BLIGE</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)                | <b>WHAT'S THE 411? REMIX</b> 118                  |
| 176 | 160      | 157 | <b>CHERRY JONES</b> • <b>MCA</b> (02 5995 10 96 0215 98)                      | <b>PALE SUN, CRESCENT MOON</b> 114                |
| 177 | 168      | 12  | <b>BOB JAMES</b> • <b>WARNER</b> (02 5995 10 96 0215 98)                      | <b>RESTLESS</b> 158                               |
| 178 | 176      | 167 | <b>GLORIA ESTEFAN</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)               | <b>GREATEST HITS</b> 15                           |
| 179 | 172      | 158 | <b>SUZY BOGERT</b> • <b>LIBERTY</b> (02 5995 10 96 0215 98)                   | <b>SOMETHING UP MY SLEEVE</b> 123                 |
| 180 | 170      | 153 | <b>MARK CHESNUT</b> • <b>MCA</b> (02 5995 10 96 0215 98)                      | <b>ALMOST GOODBYE</b> 43                          |
| 181 | 180      | 130 | <b>SOUNDTRACK</b> • <b>SONY</b> (02 5995 10 96 0215 98)                       | <b>SUGAR HILL</b> 169                             |
| 182 | NEW      | 1   | <b>MEAT PUPPETS</b> • <b>SONY</b> (02 5995 10 96 0215 98)                     | <b>TOO HIGH TO DIE</b> 182                        |
| 183 | 167      | 161 | <b>JACKSON BROWNE</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)               | <b>I'M ALIVE</b> 40                               |
| 184 | 198      | 2   | <b>VARIOUS ARTISTS</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)              | <b>ARL BARBE'S DEBUT TO YOU VOL. 4</b> 184        |
| 185 | 152      | 139 | <b>VARIOUS ARTISTS</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)              | <b>STONE FREE: A TRIBUTE TO JIM HENDRIX</b> 28    |
| 186 | 173      | 164 | <b>HADDOYD</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)                      | <b>HADDOYD</b> 111                                |
| 187 | 185      | 2   | <b>VARIOUS ARTISTS</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)              | <b>DANCE MIX U.S.A.</b> 167                       |
| 188 | 183      | 2   | <b>THE MAVERICKS</b> • <b>MCA</b> (02 5995 10 96 0215 98)                     | <b>WHAT A CRYING SHAME</b> 183                    |
| 189 | 190      | 3   | <b>KIRK FRANKLIN AND THE FAMILY</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98) | <b>KIRK FRANKLIN AND THE FAMILY</b> 190           |
| 190 | NEW      | 1   | <b>SUZY BOGERT</b> • <b>LIBERTY</b> (02 5995 10 96 0215 98)                   | <b>GREATEST HITS</b> 139                          |
| 191 | RE-ENTRY | 45  | <b>MICHAEL BOLTON</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)               | <b>TIME, LOVE AND TENDERNESS</b> 1                |
| 192 | RE-ENTRY | 45  | <b>TRACY LAWRENCE</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)               | <b>ALBIS</b> 25                                   |
| 193 | 163      | 148 | <b>BARBRA STREISAND</b> • <b>COLUMBIA</b> (02 5995 10 96 0215 98)             | <b>BACK TO BACK</b> 119                           |
| 194 | 192      | 164 | <b>BILLY RYDERS</b> • <b>MERCURY</b> (02 5995 10 96 0215 98)                  | <b>SOME GAVE ALL</b> 1                            |
| 195 | 185      | 178 | <b>ABBA</b> • <b>POLYGRAM</b> (02 5995 10 96 0215 98)                         | <b>GOLD</b> 63                                    |
| 196 | 184      | 175 | <b>ALABAMA</b> • <b>MCA</b> (02 5995 10 96 0215 98)                           | <b>CHEAP SEATS</b> 76                             |
| 197 | 168      | 158 | <b>SASS JORDAN</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)                  | <b>RATS</b> 158                                   |
| 198 | 186      | 185 | <b>VARIOUS ARTISTS</b> • <b>SONY</b> (02 5995 10 96 0215 98)                  | <b>MUSIC FROM THE SOUNDTRACK "WALLEY GUY"</b> 198 |
| 199 | 191      | 199 | <b>Z TOP</b> • <b>ATLANTIC</b> (02 5995 10 96 0215 98)                        | <b>GREATEST HITS</b> 9                            |
| 200 | RE-ENTRY | 3   | <b>M'EL SHELL</b> • <b>DEWEDELL</b> • <b>MANHOUSE</b> (02 5995 10 96 0215 98) | <b>PLANTATION LULLABIES</b> 185                   |

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

|           |     |     |     |
|-----------|-----|-----|-----|
| 13 Degree | 123 | 123 | 123 |
| 14        | 123 | 123 | 123 |
| 15        | 123 | 123 | 123 |
| 16        | 123 | 123 | 123 |
| 17        | 123 | 123 | 123 |
| 18        | 123 | 123 | 123 |
| 19        | 123 | 123 | 123 |
| 20        | 123 | 123 | 123 |
| 21        | 123 | 123 | 123 |
| 22        | 123 | 123 | 123 |
| 23        | 123 | 123 | 123 |
| 24        | 123 | 123 | 123 |
| 25        | 123 | 123 | 123 |
| 26        | 123 | 123 | 123 |
| 27        | 123 | 123 | 123 |
| 28        | 123 | 123 | 123 |
| 29        | 123 | 123 | 123 |
| 30        | 123 | 123 | 123 |
| 31        | 123 | 123 | 123 |
| 32        | 123 | 123 | 123 |
| 33        | 123 | 123 | 123 |
| 34        | 123 | 123 | 123 |
| 35        | 123 | 123 | 123 |
| 36        | 123 | 123 | 123 |
| 37        | 123 | 123 | 123 |
| 38        | 123 | 123 | 123 |
| 39        | 123 | 123 | 123 |
| 40        | 123 | 123 | 123 |
| 41        | 123 | 123 | 123 |
| 42        | 123 | 123 | 123 |
| 43        | 123 | 123 | 123 |
| 44        | 123 | 123 | 123 |
| 45        | 123 | 123 | 123 |
| 46        | 123 | 123 | 123 |
| 47        | 123 | 123 | 123 |
| 48        | 123 | 123 | 123 |
| 49        | 123 | 123 | 123 |
| 50        | 123 | 123 | 123 |

|    |     |     |     |
|----|-----|-----|-----|
| 51 | 123 | 123 | 123 |
| 52 | 123 | 123 | 123 |
| 53 | 123 | 123 | 123 |
| 54 | 123 | 123 | 123 |
| 55 | 123 | 123 | 123 |
| 56 | 123 | 123 | 123 |
| 57 | 123 | 123 | 123 |
| 58 | 123 | 123 | 123 |
| 59 | 123 | 123 | 123 |
| 60 | 123 | 123 | 123 |
| 61 | 123 | 123 | 123 |
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| 68 | 123 | 123 | 123 |
| 69 | 123 | 123 | 123 |
| 70 | 123 | 123 | 123 |
| 71 | 123 | 123 | 123 |
| 72 | 123 | 123 | 123 |
| 73 | 123 | 123 | 123 |
| 74 | 123 | 123 | 123 |
| 75 | 123 | 123 | 123 |
| 76 | 123 | 123 | 123 |
| 77 | 123 | 123 | 123 |
| 78 | 123 | 123 | 123 |
| 79 | 123 |     |     |



## RETAILERS HOPE TO CIRCUMVENT PRICE WAR

(Continued from page 1)

impact on undercapitalized accounts, forcing further consolidation among record stores and jobbers.

Best Buy and Circuit City, two highly competitive home electronics retail chains, are considered to be the main catalysts in the price war. "Best Buy has not set any national level, the price war is rapidly expanding to other major accounts, reacting to the various infighting between the two chains, join the fray by implementing low-pricing strategies."

"The price issue is a real concern," said Howard Appelbaum, executive vice president of Kenner-Kendall Mill Music. "What will be left of the landscape after [the discounters] get done torching it?"

PGD president Jim Caparo said, "[Price] was obviously the major topic of the convention and I am sympathetic to our customers' concerns. Such [discount] price policies have an overall negative impact on the industry."

Most other sales and distribution

executives agreed with Caparo, but refused to speak for the record, due to an ongoing FTC investigation of the industry's pricing policies.

Label and distribution executives reported that in one-on-one meetings with consumers during the convention, practically every merchant brought up pricing and urged them to strengthen policies on minimum advertised price (MAP). Such policies differ from major retailers, but basically set base-pricing levels, which, if violated, deny cooperative ad dollars to the offender.

The manufacturers' distribution executives said they fear a CD price war as much as the accounts do, but maintain that there is nothing they can do to prevent it. Stated one senior distributor, "The labels are not in a hit CD price war, but I don't see any resolution to it."

But merchants said the manufacturers should put more teeth into

MAP policies and better enforce them. One retailer questioned the manufacturers' resolve, saying, "There is the letter of MAP, and then there is the spirit of MAP."

Merchants often charge that while labels may not provide co-op dollars for albums advertised below MAP parameters, they regularly buy end-cap space knowing that discounters sometimes sell below MAP without advertising the fact.

The manufacturers claim they do enforce their policies, but can't police every outlet in America.

### HI CD AT \$9.99

For the last four years, Minneapolis-based Best Buy has been the music industry's most aggressive discount retailer, particularly on the hit CD product, which the chain sells for \$9.99. Most new CDs by established artists cost about \$10.70, or a \$1.68 list price equivalent. About 18 months ago, Circuit City, Best Buy's main competitor, began adding music to its stores

and experimented with deep discounts.

Best Buy, with 151 stores, competes mainly in the Midwest and Southwest, while Richmond, Va.-based Circuit City has 261 stores in 75 markets throughout the nation, 143 carry music which soon will be added to the entire chain.

Aside from the hottest hits, Best Buy generally sells its front-line CD product for about \$13.99, according to Jeff Abrams, the chain's merchandise manager.

At Circuit City, frontline CDs sell for about \$12.99, according to industry observer Circuit City executives were unavailable for comment.

In addition to Best Buy and Circuit City, another electronics retailer, Carter, N.J.-based Nobody Beats The Wiz, employs an everyday-low-pricing policy. The chain, which has stores from Washington, D.C., to Connecticut, sells its top 100 titles for \$11.98 and the rest of its frontline product generally for about \$2 less than list price.

In the last year, the Musicland Group has launched Media Play, a 14-unit chain with outlets averaging 45,000 square feet, which employs predatory pricing as well. Musicland executives claim to be the lowest on their pricing policies. Craig Bibb, an analyst for Finer Webber, suggests Media Play won't be undercut. "Media Play's policy is to win on price," he says.

Media Play is expected to have 100 stores in markets across the nation by the end of next year. Similarly, Best Buy is gearing up for an invasion of the Northeast. Retailers in that region are expected to have 100 stores by the end of next year.

Best Buy's Abrams disputes claims that his company is at the center of the pricing controversy. "Our pricing strategy has not changed in four years," he says. Abrams says Circuit City and Media Play both undercut Best Buy and are responsible for escalating the price war.

In markets where Best Buy and Circuit City compete, Best Buy sells frontline titles for \$12.98, when the competition in Media Play, that price is reduced to \$11.98.

"Media Play has a great store; we had to resist to them," says Abrams. "At this point, we see no reason to re-evaluate [Circuit City] to the same degree."

The pricing pressure being applied by the electronic merchants and Mu-

sicland appears to have inspired Target to drop its prices. Target, which has 140 stores in 14 states, now sells frontline CDs for \$12.99-\$13.99, with sale prices from \$9.99-\$11.99.

Target's move is likely to set off a chain reaction among the other mass merchants, observers say. "Historically, Wal-Mart responds to price and will not be undercut," said one rack-jobber who acts as a margin or they will pull the department, it's not hard to figure out what to do."

Pricing pressure has forced Target to put more budget product into its record department. Budget product accounts to 50% of the company's music departments, Kirsh said.

Label and distribution executives mainly expressed concern about how the price war will affect smaller merchants. One label executive said, "Smaller retailers without deep pockets are going to be in an uncomfortable position for a long period of time. So if this continues, I expect a lot of smaller accounts to go under."

Another label executive said low-price pricing will hurt those using such a strategy. "It is wrong to compete on just price. The history of the low-baller has proven that it is not successful to those who practice it."

Before the electronic retailers got into the music business, Washington, D.C., for years had been the only major market where record chains routinely sold CDs at well below list price. Merchants there generally blamed one another for the prices. But in recent years, as two of the three largest chains changed hands, CD pricing edged up.

With Best Buy preparing to break into the Northeast and Circuit City already there, Washington retailers are looking for new ideas for a new round of price wars.

"When Best Buy comes to my market, I only hope [the consumers] use logic," says one source. "I don't see Mariah Carey CDs," concluded Kemp Miller's Appelbaum.

## CONVENTION CAPSULES

The following is a roundup of news, notes, and quotes from the National Assn. of Recording Merchandisers convention, March 19-22 in San Francisco.

**FLASHBACK:** The convention's locale provided an obvious psyched-out theme for many events, including the impressive opening-night "flower power" reception hosted by the Navarre Corp. Joked one attendee: "In 1966, I came to San Francisco to take acid. Now I'm taking anticid."

**OH GOD:** Cema's product presentation included a hilarious video on "The 10 Commandments Of Retailing." Among them: "Thou shalt not sell used CDs"; "Thou shalt not promote with the wrong message"; "Thou shalt not commit a trademark"; "... Among upcoming releases from Cema is an album of B-sides from Virgin's *Smashing Pumpkins*, due this fall.

**SPINE LINE:** Dave Mount, president of WEA Corp., announced that his company's CD releases will feature a topspine in coming months, and that WEA also will employ a zip-strip wrapper. PGD, Cema, BMG, and Uni are expected to follow with topspine packaging. Sony was the first to announce the innovation (Billboard, March 26).

**BALLOONING:** Pink Floyd did not perform during Sony's product presentation, but still managed to create a stir. Sony unleashed a remote-controlled model of the Pink Floyd airship, which flew over the heads of attendees which they were treated to a taste of the band's first new studio album in seven years. "... The Sony presentation also featured a preview of the Mariah Carey Christmas album, including a video of the singer prancing in the snow in a Ms. Claus outfit. During the clip the curtains on the stage opened to reveal a snowfall effect, leading some to believe the singer would make a surprise appearance, but Carey failed to materialize.

**SHIT HAPPENS:** Pity poor Regis Philbin, who hosted the best-seller awards banquet. In announcing the longform music video nominees, Regie found himself reading the name of Metallica's "Live Through This." "Fudge," "Olivio," and "Fudge." "I had to come to NARM to say that!" To further Philbin, another category had "Talkin' Shit" by Martin Lawrence as a nominee.

**BOXING NARM:** Boxed sets continue to be a hot item. Among forthcoming boxed sets behind at NARM: Walt Disney Records' "The Music Behind The Magic"; Polygram Chronicles sets from Joe Cocker, the Beatles, and Underdog; and the new Atlantic Records boxed sets covering Syd Barrett, Steve Miller, and Tina Turner; MCA's Who box; and, on Sony/Legacy, two collections from Mountain, Kansas, and Carole King, and deluxe boxes from Santana and Louis Armstrong.

**ACCOMMODATING:** Paul Stanley and Gene Simmons of Kiss appeared at the PGD presentation to hawk the upcoming "Kiss My Ass" tribute album. The pair told retailers they would do almost anything, including in-stores, to help sell the album. Said Stanley: "Just give us the ticket and we're there." The two also revealed that the album will be available with alternative "Kiss My A\*\*" graphics for retailers sensitive to profanity. The cover artwork, which features a flag, also will be customized with different flags for different markets.

**SHIT HAPPENS, THE SEQUEL:** In one of the convention's funniest moments, Dave Mount held up a copy of the new CD, *Shit Happens*, which he had purchased for \$18. "People complain about CD pricing, but you can't buy shit for \$15.99," deadpanned the WEA chief.

**BACKTRACK:** Jon Anderson and Tony Kaye of Yes appeared at the PGD product presentation to promote the group's new "Talk" album on Victory Music, but their performance may have sparked interest in a title handled by WEA. The two opted to play "Time And A Word," the title track of a 1970 album the band recorded for Atlantic.

**ON A ROLL:** Bassist Darryl Jones was introduced via video at the Cema presentation as the new, fifth member of the Rolling Stones—at least for the group's upcoming Virgin album (due in June) and late-summer tour. Jones has performed with the likes of Mick Davis and Sting. Virgin also said it will begin issuing its share of the Stones catalog (covering the post-London recordings) in May or June. Digitally remastered, of course. "... In other Stones news, RCA Victor announced plans for a May release of "The Symphonic Music Of The Rolling Stones." In addition to a new version of "Angie" by Mick Jagger, the set includes Stones covers by Marianne Faithfull and Matisyahu. "I'm a Star" (feat. Tears Go By), and Michael Hutchence ("Street Fighting Man," "Under My Thumb," and "Paint It Black").

**GET THE LEAD OUT:** Rumors of a Led Zeppelein-related project involving Robert Plant appear to be true. It has been reported that the band will reunite for an acoustic album called "Un-Led-Ed." However, the WEA group's marketing, the title was listed as "Unleaded" by Robert Plant.

**RAP IS ONE OF** the best-selling genres of music, yet there was not one live rap performance during the convention. One reason might be that there was more live music than at any previous NARM.

Compiled by Ken Schlager with reporting by Craig Rosen and J.R. Reynolds.

## THOMSON SAYS MANUFACTURERS IGNORED CD PATENT

(Continued from page 6)

of a CD."

Although these patents were not assigned in the U.S. until September 1989, Thomson patents apply to the CD—Thomson claims it held European rights to the technology for years, according to Thomson Consumer Electronics spokesman Frank McNeil.

"Asked why such major disc manufacturers as Sony, Pioneer, Philips, Matsushita, and JVC are not named in Thomson's patents, he says, "There is a number of licensees operating in the U.S. that have agreements [with Thomson] that cover the patents. These other companies do not. They are expected to take out licensing."

Sources say disputes over rights to the compact disc are as old as the format. Intel, Discovision Associates, a company that started in the mid-70s as a joint venture between MCA and

Philips, held many of the fundamental patents to the CD until it was sold off to Pioneer in the fall of 1989 (Billboard, March 26). "I don't want to go into that, but to that sale, I believe that had launched an initiative to collect back royalties on CD manufacturers on a basis of 3 cents per unit in every location except Japan," says Thomson. The sale was 175 cents per unit (Billboard, March 19, 1989).

The degree to which Discovision and Thomson's patents might overlap is unclear. Executives at Discovision and Pioneer were unavailable at press time, and Thomson officials declined to respond to inquiries on the matter. According to one source, the patents disputes are a natural consequence of the success of the compact disc. "Whenever there's a revenue stream that's as broad-based as the sale of the CD, nothing goes," says the source.

## AS CASSETTE SALES DROP, INDUSTRY STARTS PROMOTING SUCCESSORS

(Continued from page 8)

rap, Latino, and country, and that's about it," he says.

Woodward says his chain also is seeing a slow decline in cassette sales, "but not at the rate of vinyl."

Jeff Abrams, buyer for the Bloomington, Minn.-based, 161-store Best Buy chain, said the cassette configuration is "going to be around for a long time," while National Record Mart's Smith says, "It's not even close to being over."

### NEW PUSH FOR MD, CDC

Meanwhile, CDC and MD's slow going at retail has prompted Sony and other major cassette manufacturers to include extensive promotions, while Philips will introduce lower-priced CDC home units, and even a deck unit with the ability to record in analog as well as digitally.

On April 1, Sony will launch an ag-

gressive "Mini-Money" campaign with the hopes of sparking consumer interest in MD hardware and software. As part of the campaign, every consumer who purchases a Sony MD player will receive up to \$300 in coupons for MD titles.

In addition, Rolling Stone magazine and Sony are joining forces for an MD sampler to be compiled by Rolling Stone. The MD will be affixed to the magazine, and every issue will contain the magazine's more than 1 million subscribers. Sources say Sony has spent more than \$2 million manufacturing the sampler. The move follows a similar campaign involving Sony's Sony & Q Magazine in the U.K. (CDC has held similar promotions on a smaller scale).

"We're going to drive people to retail and create a market for the playback unit," says Sony's Sherwood. "This

promotion puts people's hands on the MD and the music immediately."

The promotion includes a contest, with winning messages creatively using some of the MD samplers. Consumers will be encouraged to bring the MD into more than 2,000 participating retail outlets, where they will be able to hear the disc and find out if they have won a Ford Mustang, a Mini-Play, or other prizes.

The winning messages creatively used to include tracks by k.d. lang, Soul Asylum, 10,000 Maniacs, Digable Planets, and others artists from Sony Music, Warner Music Group,

and the EMI Records Group. In addition, Rolling Stone is planning a regular "MiniDisc Selection of the Month" feature.

"At first we were too careful and too sensitive not to threaten the [cassette] market because we are in that business too," Sherwood says. "But we had a lot of discussions and decided we had to position it more clearly in the market."

Sony's newest MD Walkman, which retails in the \$400-\$500 range, is 40% smaller than the first-generation model.

Philips hopes to increase aware-

ness of CDC's compatibility with analog cassettes with the introduction of a CDC analog dual deck in late '94, along with several newer priced mini systems that include CDC and CD units.

According to Gerry Wirtz, senior product manager of hardware/software for Philips, the new complete boom systems featuring CDC will sell for as low as \$500. "We hope to attract a new, younger, price-conscious community," he says. "There's already an existing market for the cassette. People buy cassettes and like it. CDC will grow into that market."

## Exec Says Rapper Assaulted Him At NARM

■ BY ED CHRISTMAN

SAN FRANCISCO—INDI executive Chris Joyce has told police that he was assaulted by rapper Paris during the National Assn. of Recording Merchandisers convention at the San Francisco Marriott last month. Indirectly distributed the rapper's records, which include the album "Sleeping With The Enemy."

The alleged attack took place March 19 in the lobby of the hotel, the site of the March 19-22 convention.

Joyce, INDI's executive VP and general counsel, was an attendee at the convention.

Joyce said he was punched in the head and, after falling to the floor, was kicked in the ribs, at which point, Rick Hecutt, an INDI executive, came to his aid.

According to Joyce, Paris and a companion, whom Joyce described as a woman, fled from the consumer while Joyce lay on the floor bleeding from a wound above the eye that later required six stitches.

The alleged assault attending the convention said the incident further stigmatizes rap music.

According to Joyce's statement to the police, Paris' real name is Oscar Jackson, and he is president of Scarface Records, which was distributed

by INDI for one year ending in November 1993.

Joyce told police that Paris breached the INDI contract and moved his label to Priority for distribution. He stated that the reconciliation of accounts showed that Scarface Records owed INDI in excess of \$250,000 in paid advances. Joyce claimed that Scarface representatives approved the reconciliation.

At the time of the confrontation, according to Joyce, Paris, in an intimidating manner, said he wanted to talk to Joyce and asked why his phone calls weren't being returned.

Joyce, who told Billboard he had not heard from Paris since November, said he tried to talk away when Paris initiated the attack.

In an interview, Joyce said, "It was a calculated act by a malicious individual. There is no just cause or explanation for the attack."

Joyce added that if Paris believes INDI shortchanged him, there are legal avenues to pursue.

Joyce said he has no contact with Paris, and he said he declined comment. San Francisco police inspector John Loftus said the incident was being investigated for possible presentation to a grand jury.

## ELECTRONIC FUTURE FOR RETAIL

(Continued from page 6)

for purchase by modern, according to Schulhof.

Schulhof acknowledged that these services target the consumer who does not fit the demographic profile of the music store shopper, but added that they will "bring more customers into the marketplace [and] they're more likely to become shoppers in your stores."

Once in the stores, Schulhof indicated, these new shoppers must be enticed to come back. The retail experience in the next decade must be

entertaining," he said. He stressed the importance of electronic listening posts for the sampling of songs, and aimed at the attention of new, young customers interested. HMV's superstores have built stages to showcase live acts. And a Chicago independent, Rolling Stone Records, creates "irresistible, raucous new world, where plywood guitar heroes walk the aisles and CDs, colored vinyl records, and autographed instruments hang from the ceiling."

Schulhof stressed more than once the partnership that exists between record companies and retailers. "This is not about you against us—it has to be a partnership. But if you expect the record companies to handle all of the merchandising and marketing, then you're not going to make it in this fast-changing environment."

DON JEFFREY

## WESTERN, JAPANESE ARTISTS' 'GREAT MUSIC'

(Continued from page 10)

Japanese orchestra and choir of 150 members, Japanese trumpeter Toshiyuki Kondo with Shorter, and Japanese artist Shokichi Kim and drummer Leonard Ely with Cooder and Yoshiki, the leader of the Japanese rock supergroup X.

Three concerts will be staged consecutively from May 20-22 at the Todiarena, the first in a series that Tribute expects to stage annually at similar locations throughout the world, building up to a millennium concert in the year 2000.

Hollingsworth says the Nara City event is the first in a series that Tribute expects to stage annually at similar locations throughout the world, building up to a millennium concert in the year 2000.



by Geoff Mayfield

**INTERNATIONALITY:** With a Swedish group moving to No. 1, a Canadian singer anchored at No. 8, and a Greek pop artist knocking out the top 10's door, this week's edition of The Billboard 200 is a musical United Nations. In a soft week, Arista rookie Act Of Base uses a 9% gain to move to the head of the class, overtaking Soundgarden and that hard rocking band's expected second-week decline. The top 10's Canadian ambassador is Céline Dion, and the Greek who is closing in fast is Yanni, who owns the week's hottest success story.

**POWER PLAY:** Yanni's newsmaker, "Live At The Acropolis," scores the chart's largest unit gain and soars to No. 11, a career-high standing for the keyboardist. His prior peak had been No. 24, scored by his previous title, "In My Time," an album that has been reinvigorated by his new set (145-111). On a 33% gain, "In My Time" wins the Pussycat award. At the same time, the video release of his Acropolis performance hauls out a 70% sales gain to snag the No. 1 slot on this week's unpublished Top Music Video chart, while "Reflections Of Passion" cashes in on a 40% increase to move 29-19 on Top Catalog. As mentioned previously in this column, a PBS special seems to be the catalyst for Yanni's sudden celebrity.

**ENCHANTING:** Adding to The Billboard 200's worldly flair is the debut of the Benedictine Monks of Santo Domingo De Silos, who debut at No. 47. Ask yourself this: Did you ever figure an album of authentic Gregorian chants by real-life monks would debut higher than a solo anthology by Van Halen from nam Samy Hagar (No. 51)? On this week's unpublished Billboard Classical 50, sales on "Chant" increased by more than 2000%, which brings the release of the new NIN sparks action on its first set, which jumps 40-35 with a 9% gain on Top Pop Catalog Albums.

**GRAVITY:** Soundgarden (No. 2) and Nine Inch Nails (No. 12) each run into the sharp second-week decline that key rock and alternative titles experience. The former sees a 37% drop, while Nails falls by 42%. Consequently, volume on The Billboard 200 is down 3% from last week's sum. Meanwhile, the release of the new NIN sparks action on its first set, which jumps 40-35 with a 9% gain on Top Pop Catalog Albums.

**TRACKING:** Motley Crue's first post-Vince Neil title enters The Billboard 200 at No. 7. May's new's best-seller, "The 13," is there will be a shootout for the top of the chart next week, as Bonnie Raitt brings the mature consumer to music stores while Pantera draws youthful bangers. Stay tuned... For the third straight week, three of the top four titles on Top Catalog Albums are multi-artists projects. JCA has "Rhythm Country & Blues" at No. 1, and the "8 Second" soundtrack at No. 3. "Eight" has former chart-topper "Common Thread: The Songs Of The Eagles" at No. 4.

**GET ON BOARD:** The annual "Solo Train Awards" seems to affect the Top R&B Albums chart more than The Billboard 200, but one artist who received exposure on the show is scoring on both charts, as Babyface bullets at No. 16 on the R&B list and at No. 70 on the big chart. Another beneficiary is the classic, revised edition of Soul Train Heritage, which has "Great-est Hits, Vol. 1" makes its first-ever appearance on Top Pop Catalog Albums... Appearances by Bruce Springsteen, Neil Young, and Janis Jackson gave the March 21 Oscars telecast a pop music flair; the "PlanetJupiter" soundtrack, and possibly "Janet," could benefit on next week's charts.

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# The Billboard Bulletin...

EDITED BY IRV LICHTMAN



A glance ahead at Billboard Specials

## ROBERTSON TAYLOR TRIBUTE

ISSUE DATE: APRIL 9  
CLOSED

## PREVIEW: MUNICH REPLITECH

ISSUE DATE: APRIL 16  
CLOSED

## TEJANO

ISSUE DATE: APRIL 23  
AD CLOSE: MARCH 29

## VITAL REISSUES

ISSUE DATE: APRIL 23  
AD CLOSE: MARCH 29

## GOSPEL MUSIC

ISSUE DATE: APRIL 30  
AD CLOSE: APRIL 5

## HAWAII/HARA AWARDS

ISSUE DATE: APRIL 30  
AD CLOSE: APRIL 5

## MUSIC PUBLISHING

ISSUE DATE: MAY 7  
AD CLOSE: APRIL 12

## SOUNDTRACKS

ISSUE DATE: MAY 7  
AD CLOSE: APRIL 12

## BLUES

ISSUE DATE: MAY 14  
AD CLOSE: APRIL 19

## INDIE AWARDS

ISSUE DATE: MAY 14  
AD CLOSE: APRIL 19

## VERVE 50TH ANNIVERSARY

ISSUE DATE: MAY 28  
AD CLOSE: MAY 3

**BILLBOARD READERS TAKE ACTION AS A RESULT OF EDITORIAL CONTENT AND ADVERTISING IN SPECIALS:**

- OVER 1/3 BUY PRODUCTS
- OVER 1/3 CITE ADVERTISING INFLUENCES BUSINESS DECISIONS
- OVER 1/2 MADE LONG-DISTANCE CALLS

### LIVE WANTS OUT OF RETAIL

LIVE Entertainment, merging with Caroleo Pictures, wants to sell its 142-store Specialty Retail Division, including Strawberries Music, Morse & More, and the Waxie Music chain.

### HOUSE OF BLUES LABEL/OWNER

Look for Isaac Tigrett's club chain House of Blues to operate his House of Blues label (Billboard, Dec. 25, 1993) with joint venture funding from BMG Music and ties with BMG Music-owned Private Music. Tigrett recently planted the club's flag in New Orleans and Los Angeles after opening shops in Cambridge, Mass., in 1992, New York, Chicago, and London are being eyed for future locations.

### ARISTA U.K./FIRST AVENUE LABEL

Arista U.K. is forming a joint venture label with First Avenue Records, the production/management firm behind such British successes as Eternal (EMI), Dina Carroll (A&M), and Pauline Henry (Sony). Arista MD Diana Graham sealed the deal with First Avenue's Denis Ingoldby and Oliver Smallman, who will find and develop artists for the new imprint.

### LORNE MORGAN SWITCHES MANAGERS

In what has become a near monthly occurrence, another platinum country artist has left her manager. In the case of such decisions as Naomi and Wynonna Judd from Ken Sults and Alan Jackson from Bar-

ry Cohn. BNA Entertainment's Lorne Morgan has jettisoned her manager, Stan Moses, reportedly to sign with Dale Morris, who manages Alabama and Confederate Railroad. No reason for the split could be determined at press time.

### AL TELLER PROMOTED AT MCA INC.

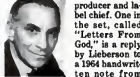
MCA Music Entertainment chairman Al Teller has a new employment contract with MCA Inc., as well as a promotion to exec VP of MCA Inc. ... David Starobin is departing as senior VP/GM of BMG Video and BMG Kids, the umbrella venture organized to distribute audio and video titles from several suppliers. No replacement has been named ... Ellen Metzger, who left ASCAP several months ago to join EMI Music Publishing as director of administration and research, is returning to the performance rights society April 11 to work with director of operations and systems Al Wallace, a member of ASCAP's management team.

### SARAH SETS IN-HOUSE UNIT

Sarah Entertainment, distributor of "Mighty Morphin Power Rangers," has created an in-house production company called Libra Pictures and Libra Home Entertainment. A Video Entertainment unit will handle video distribution, and sources say it also will pick up distribution of "Power Rangers," taking over from PolyGram Video. The unit produces about 12 television and direct-to-video features each year.

### OFF SET OF LIEBERSON LETTERS

Some 600 music industry figures recently received a specially packaged collection of letters written by the late Goddard Lieberson, who spent nearly 40 years (starting in 1937) at Columbia Records as producer and label chief. One in the set, called "Letters From God," is a reply by Lieberson to a handwritten note from Johnny Cash, who hoped that



his next album cover would use a 3D process he had seen. Lieberson replied that he was aware of the process, but that it wouldn't be viable for two years hence. Other correspondence involves the likes of Charles Chaplin, Leonard Bernstein, Barbra Streisand, and Irving Berlin. The package's cover letter is signed by Sony Corp. of America president/CEO Michael P. Schulman and Sony Entertainment member and former CBS Inc. president Frank Stanton. Lieberson died in 1978 at age 66.

### CAPRICORN VIA RED

Bulletin learned at press time that Capricorn Records has been picked up by Relativity Entertainment Distribution (RED) after leaving the WEA orbit.

## Ace of Base: A Good Sign' For Sweden

**ACE OF BASE ACES** the Hot 100 and The Billboard 200 as "The Sign" is the No. 1 single and No. 1 album in the nation. It doesn't hurt that the group's first single, "All That She Wants," refuses to fade from the top 30—it reverses course and moves up to No. 26 in its 28th chart week.

Ace of Base is the first Swedish group to score the coup of a simultaneous No. 1 single and album. In fact, Ace of Base is the first Swedish group to have a No. 1 album, period. Blue Swede's solitary charting album, "Hooked On a Feeling," peaked at No. 80 in 1974. Abba's "The Album" was that quartet's most successful album, climbing to No. 14 in 1978. And Roxette's "Joyride" reached No. 12 in 1991.

**LET'S ALL CHANT:** Could there be a bigger contrast between the top two debuts on The Billboard 200? Coming in at No. 7 is Motley Crue's self-titled album. It's the group's first release with lead singer John Corabi. The Crue's last four albums, with original lead singer Vince Neil, all made the top six, and the last three have made the top two.

An entry at No. 47 is "Chant" by the Benedictine Monks of Santo Domingo De las Illas. Recorded in an 11th-century monastery, this collection of Gregorian chants moves 34 places to No. 1 on the (unpublished) Billboard Classical 50. The brothers have a long way to go if they want to best Sister Lucabrielle, whose real name was Jeanine Deckers. Her album, "The Singing Nun," spent 10 weeks at No. 1 at the end of 1963.

If the monks decide to release a single, they could have the first Gregorian chant on the Hot 100 since producer Michael Cretu scored a top five hit with

Enigma's 1991 single, "Sadness Part 1."

**CHARTS BECOME ELEKTRA:** Motley Crue gives Elektra the highest-debuting album on The Billboard 200, and Angela Winbush repeats the favor on the Top R&B Albums chart. Her self-titled label debut enters at No. 18. Winbush made her first appearance on the album chart in 1981 as half of the duo Rene & Angela, then had two solo albums chart on Mercury. She is married to Ronald Isley, also an Elektra artist as part of the Isley Brothers.

**LONG LIVE THE KING:** Carole King's chart career as an artist began in 1962 when she debuted on the Hot 100 with "It Might As Well Rain Until September," a No. 22 hit. Her first album to chart was the much-cubulated "Tapestry," which spent 15 weeks at No. 1 in 1971 (and a total of 302 weeks on the chart). That album is still selling today, and moves up eight spots on the Top Pop Catalog Albums chart. King returns to The Billboard 200 with her 16th album to chart, "In Concert." It contains many of those "Tapestry" songs, performed on disc for the first time, as well as her well-known compositions like "The Loco-Motion" and "Chain."

**DEBUTING WITH HONORS:** Madonna begins her second decade on the Hot 100 with the third-highest-debuting single of her career, "I Remember You" from the film "With Honors," enters at No. 35, tying the first-week appearance of her last soundtrack single, "This Used to Be My Playground" from "A League of Their Own." Only "Erotica" (No. 18) and "Rescue Me" (No. 19) have debuted higher. Four of Madonna's five previous movie singles have peaked at No. 1.



by Fred Bronson





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